

Nikon's new fast wideangle is a perfect match for the latest hi-res sensors. We put it to the test

Passionate about photography since 1884

How to create stunning low-light photos using this simple technique



25 years of Photoshop

The **amazing story** of how two brothers changed the world





Globetrotter

Travel Photographer of the Year winner talks to AP

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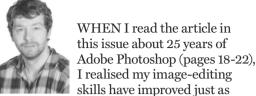
Nikon's new lens is a match for Sigma's current class leader. Richard Sibley reports

Regulars

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A week in photography



much as the software. My first encounter with Photoshop was version 4, when I was designing a poster for a media studies A-level project. Once the poster was done, I scanned and edited some of the photos for my photography exam. I was blown away by the various posterisation,

solarisation and colour replace effects, not to mention the Clone tool. Of course, my editing was appalling.

I'm sure we are all guilty, at some point, of going over the top with our image editing. But the important thing is that it allows us to learn how the software works, and it gives a measure of what is too much. So when you edit an image, revisit it some time later and see how, with a greater understanding, you would edit it again. **Richard Sibley, deputy editor**

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1940s Silhouette by Paul Lane

Samsung WB150, 88mm, 1/1500sec at f/4.5, ISO 100

This haunting image, which looks like it could have been lifted from the pages of a Flannery O'Connor novel, comes from AP reader Paul Lane.

'This was taken at the Severn Valley Railway nostalgia weekend,' says Paul. 'People were dressed in their finest suits and dresses. There were classic cars at every station and even a Second World War mock battle. The four people in the image drew my attention because of their immaculate dress sense. When they stopped on the bridge for a few moments to watch a train go past, this was my chance to seize the moment and capture their reflection in the water. Luckily, they noticed me and turned to face the camera, making for a nice balanced shot.'



Win! Each week we will choose our favourite picture posted

on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images: **Email** Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17. Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Pentax flash

Ricoh has announced a new weather-resistant flashgun for Pentax DSLRs. Containing 18 seals, the AF201FG flash has a guide number of 20m @ ISO 100. The built-in wideangle panel slides out to cover a 35mm viewing angle equivalent to 20mm. The AF201FG costs £129.99.





The current G1 X Mark II has a 5x zoom

Canon G3 X plan Canon has confirmed plans to

Canon has confirmed plans to launch a large-sensor compact called the PowerShot G3 X, featuring a 25x zoom. In a 'tech announcement', Canon would only say that G3 X will feature a 1in-type imaging sensor and deliver the 35mm equivalent of a 24-600mm zoom.

Drones join MFT

An interchangeable-lens drone may be on the horizon after drone-maker DJI confirmed it has joined the Micro Four Thirds standard. Speculation is that Olympus's Air A01 'open-platform' interchangeable-lens camera module may play a role. The lens attaches to a Micro Four Thirds camera module, which hooks up to a smartphone via Wi-Fi.





Rugged Ricoh

Ricoh has unveiled the WG-5 GPS compact camera. Designed to be waterproof down to 14m, shockproof to 2.2m, and to withstand temperatures

down to -10°C, the WG-5 GPS also sports a 25-100mm (equivalent) f/2 lens. It costs £259.99. Visit www.ricoh-imaging.co.uk.

Entry-level lighting

If you want to set up a home studio or need portrait lighting for location work, then the Reflecta VisiLux StudioKit 130 could be just the ticket. Priced £227.94, the entry-level kit includes two 130W flash heads, two stands, two octagonal softboxes and sync cables. When stored in the included carry bag, the kit weighs 6kg. Visit www.kenro.co.uk.



WEEKEND PROJECT

Look up!

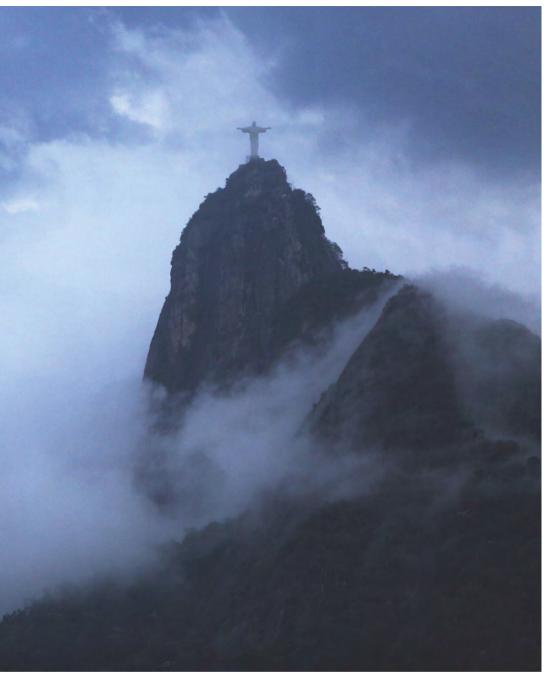
When wandering round towns or cities (or even country houses), we invariably fall into the trap of looking at architecture from a fairly flat-on view, often shooting just the exterior of a building without venturing inside. While there's plenty of scope for general interior views, next time you're out and photography is permitted inside a building, look up. More often than not you'll be rewarded with striking patterns that make really interesting and abstract imagery.

Wideangle lenses are invaluable in these situations, as they allow you to cram so much into the frame. When composing your shot, though, aim to have elements of the structure leading in from the edges of the frame to draw the eye into the image.

It may not be possible to set up a tripod in a public building, so be prepared to handhold your shot and increase your ISO. Don't be afraid to lie on the floor, as trying to lean backwards and shoot can be uncomfortable.

Use your camera's grid overlay to ensure that everything is symmetrical and lined-up straight in the frame, otherwise the effect won't be as good as it could be. You may need to shuffle on the spot to do this.





BC

Brazil slowly gears up for the Rio Olympic Games in 2016

Brazil is starting the long journey of preparing itself for the impending international multi-sport event, the 2016 Olympic Games. Following Brazil's shock 7-1 defeat in the semifinals in the 2014 FIFA World Cup, the Brazilians are perhaps hoping to have a little more luck this time round.

This will be the first time a South American country has hosted the Olympics and the event will be based in Rio de Janeiro. The Games start on 5 August with the opening ceremony and then conclude on 21 August.

This particular image was taken by Getty photographer Mario Tamer, in which we see Rio's iconic Christ the Redeemer statue on top of Corcovado mountain. Images of this powerful icon will no doubt hit saturation point in the build up to the Games next year.

Words & numbers

When people ask me what equipment I use - I tell them my eyes

07010

Number of entries in World Press Photo 2014, which was won by Danish photographer Mads Nissen

To avoid the loss of too much detail in the highlights, it's worth underexposing the shot a little. Then play with the Shadow slider when converting the raw file to lift detail in the shadows and balance the exposure.

.....

You'll want a nice wideangle lens to really achieve a striking look. When converting the file, use the Lens Correction tool to avoid any distortions that may occur when shooting at a wide focal length.







Amateur takes Dog Photographer crown

THE SETTING sun provided an atmospheric backdrop to the winning photo in the Dog Photographer of the Year 2014 contest. It was captured by Australian amateur photographer Steph Gibson, beating pros to the top spot.

Gibson triumphed over nearly 13,000 entries – a record for the competition – to claim the title in the annual Kennel Club showdown.

Meanwhile, 16-year-old Abbie Lee from Bristol scooped the 18-and-under category with a photo of her Airedale terrier.

Two others from the UK were also awarded honours: Art Burasz and Cat Race.

The overall winner will be awarded a Samsung Galaxy NX camera and granted VIP access to photograph the 2015 Crufts Best in Show winner.

Gibson said afterwards: 'I started dog training and photography before the age of ten and both have been my life passions since.

'The photo was taken on a hot October afternoon when we moved the sheep up to the shearing shed, for shearing the next day.

'The setting sun was golden, the dust in the yards was being kicked up – all coming together to portray the strength and determination needed in a stock dog to work in

the hot and dry conditions here in the west.

'The dog in the picture is Hullabaloo Swing Rider, or "Swing", a working-bred, Texas-born Australian Shepherd...

'My stock dogs and sheep made the Kennel Club's Dogs at Work topic a perfect theme for me.

'To have one's passions collide together like this is truly one of life's most wonderful moments.'

The winning images are on show at the Kennel Club Art Gallery in Mayfair, London, until 27 March.

To view all the winning images, visit www.dogphotographeroftheyear. org.uk.



Nikon launches bridge trio

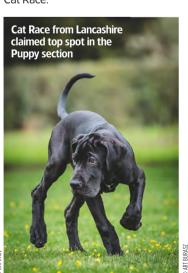
NIKON has continued to put its faith in the future of compact cameras by announcing ten new models.

The new additions include a trio of 'super-zoom' bridge cameras – an area of the market Nikon says it wants to focus on this year.

The 16-million-pixel Coolpix P610 (pictured above), priced £339.99, sports a 60x zoom (24-1,440mm equivalent) and a 921,000-dot, vari-angle LCD screen.

It boasts improved battery life – offering 400 shots compared to 300 on previous models. Features also include built-in Wi-Fi and GPS, and Dual Detect Optical VR to help combat camera shake.

Also new are the 16MP Coolpix L840 (£209.99) – with a 38x zoom – and Coolpix L340, sporting a 20MP sensor and a 28x lens (22.5–630mm). The latter is only on sale at Argos. Nikon has not released a price.







Visit amateurphotographer subs.co.uk/15G

* when you pay by UK Direct Debit

Nikon targets D810A at astro enthusiasts

NIKON has modified the D810 to reveal the D810A, the company's first DSLR dedicated to astrophotography.

Nikon claims to have made the D810A four times more sensitive to reddish light from the H-alpha spectral line.

In a statement,
Nikon explained:
'The D810 is a
popular camera
with astrophotographers. It
has the power to
photograph the night
sky, but a standard
camera sensor is not
the best way to capture
images of nebulae that
emit the H-alpha
wavelength.

'In order to prevent red colour casts, the optical filters in general DSLRs restrict transmission of reddish light in the visible light range.

'In contrast, the characteristics of the D810A's optical filter have been modified to increase the transmission of reddish light from the



hydrogen-alpha spectral line by approximately four times (compared to the D810).'

Nikon says the benefits of this modification are apparent 'even when photographing starfields and star landscapes'.

The 36.3-million-pixel Nikon D810A features an ISO of 200-12,800 that can be extended up to 51,200. A 3D noiseusers to produce 'clean, well-defined images at high ISOs'.

Nikon UK's group product manager Simon Iddon said the camera is an obvious choice, given the need for fine detail and absolute precision in this field of photography.

'The D810A delivers on both counts,' he claimed.

Due in May, the Nikon D810A costs £2,999.99, body only.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



British Wildlife Photography Awards

You've got plenty of time to bag a great British wildlife shot for this year's BWP Awards, with not only a £500 prize on offer but also a fair few Canon PowerShot G7 X cameras! Categories include urban wildlife, marine life and animal portraits.

Until 2 May, www.bwpawards.co.uk



Halflife by Speirs + Major

Head down to the foot tunnel at King's Cross and you'll find yourself in the midst of an enormous display of light and colour thanks to a new art installation. Photography is allowed, so bring your camera. From 6 March, www.speirsandmajor.com



Leap in time

Two German photographers offer a selection of images documenting some of the most important moments in 20th and 21st century German history. Erich Salomon and Barbara Klemm worked with small or even hidden cameras, lending their work a subtle closeness. Until 5 April, www.stills.org

Fuji reveals macro and TC lenses

FUJIFILM plans to launch a 35mm f/2 R prime lens and a 1.4x teleconverter before the end of this year, with a 120mm f/2.8 R Macro and 100–400mm zoom to follow in 2016

The 1.4x converter, due in the second half of 2015, is designed for use with the 50–140mm f/2.8R LM OIS WR and the

planned 120mm f/2.8 R Macro and 100-400mm lenses.

According to Fuji's newly released roadmap, the 100–400mm is due out at the beginning of 2016, before the 120mm f/2.8 R Macro. The maximum aperture values of 100–400mm have not been announced.



For the latest news visit www.amateurphotographer.co.uk

Scottish Wildlife Trust Photo Competition



There's no shortage of wildlife competitions this week, although this one's just for Scottish readers. You're asked to put together a three-shot portfolio, showing Scottish wildlife on land, in the air, and in the water.

Until 31 August, www.scottishwildlifetrust.org.uk

Syngenta Photography Award

The second edition of the Syngenta award promises to be just as illuminating as the first, highlighting the global challenges we face from environmental issues and challenging the way we think about the future.

11 March-10 April

www3.syngenta.com/global/ photo2014/en/Pages/home.aspx







Viewpoint Jon Bentley

With a growing number of instant films now available, it's time companies started making cameras with better features to handle this type of photography

t may now be slower than digital photography at providing immediate gratification, but 'instant' film photography is still alive and well. Both Fujifilm and the Impossible Project, which famously took over one of Polaroid's old factories, make a selection of films. However, the one thing that has long puzzled me about the medium is, why are the commonly available cameras so basic?

It wasn't always so. Back in the 1950s and '60s, Polaroid's camera for enthusiasts, the Pathfinder, boasted ultra-sharp lenses, manual focus with a rangefinder, full manual control of aperture and shutter speed, rugged construction and a self-timer. Yet by the time I bought my first instant film camera, a Polaroid 635 in 1986, they'd become almost totally point-and-shoot models. It was as if Polaroid were trying to compensate for the expense of the film by making the cameras as cheap as possible.

I bought the 635 in a hurry because I needed to send some location shots to a set designer for a history film I was making. It was fixed focus, and although it did the job, the shots were rather disappointing and it has spent most of the intervening decades at the back of a cupboard.

A new lease of life

I brought it out of retirement only recently when trying some of the Impossible Project's endearingly individual films, as their slightly hit-and-miss nature arguably suits an unsophisticated camera. I've now supplemented the 635 with a second-hand 635CL, which has the luxury of a slide-in close-up lens, although I still feel I'd use more instant film if I had a better camera.

Lomography's Belair camera has interchangeable lenses, but it still offers too little control, while peel-apart instant films and backs aren't the answer – the prints don't have the classic border and look. Fujifilm's Instax cameras are another option, but most of these models use Instax Mini film, whose credit-card-sized prints feel too small for most subjects. However, the company has just launched



John's images taken in Birmingham, using his Fujifilm Instax Wide 300

the Instax Wide 300, which uses the larger Instax Wide film. The 300 has better styling than its predecessor, the 210, and I've found it can produce great prints, with satisfying colours, that look even better than Polaroids did in their heyday. Two autofocus zones work accurately from 0.9 metres to infinity, and there's a slot-in, extra-close-up lens for subjects 40–50cm away that incorporates a handy mirror for aligning arm's-length selfies.

Yet the Instax Wide 300 is still a frustratingly basic camera. The viewfinder is small and difficult to line up with your eye, and there's no control over shutter speed and aperture. You can't always switch the flash off when it isn't wanted, or make long exposures, which can result in uneven or very dark pictures. Fujifilm really should produce an enthusiast's version that addresses these shortcomings and adds a more sophisticated metering system, a self-timer and even perhaps an external flash socket and interchangeable lenses. Instant film is far too good to be confined to economy-spec cameras. Please make some better ones.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadaet Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



1985

by Bill Henson, Stanley/Barker, £35, paperback, 146 pages, ISBN 978-0-95699-222-2



Australian contemporary art photographer Bill Henson is one of those photographers whose work can somehow get beneath your skin and lodge itself in the darkest recesses of your subconscious. His images have much in common with

Gregory Crewdson and Philip–Lorca diCorcia, in that the pose, lighting and action (if you can call it that) of the scenes seem to be fragments of a dream that have somehow escaped onto the page.

In 1985, we see a series of images shot at dawn and dusk in the suburbs of Melbourne, Australia, and the deserts of Egypt. The images are, quite literally, the dream of suburbia. Seeing these pictures placed side-by-side with the deserts and pyramids of Egypt succeeds in rendering them even more meaningful and strange. What Henson attempts to show here is that the suburban landscape is essentially an interior world that we carry around with us throughout our lives. Home is a dream and weird infection that taints the rest of our days. ***

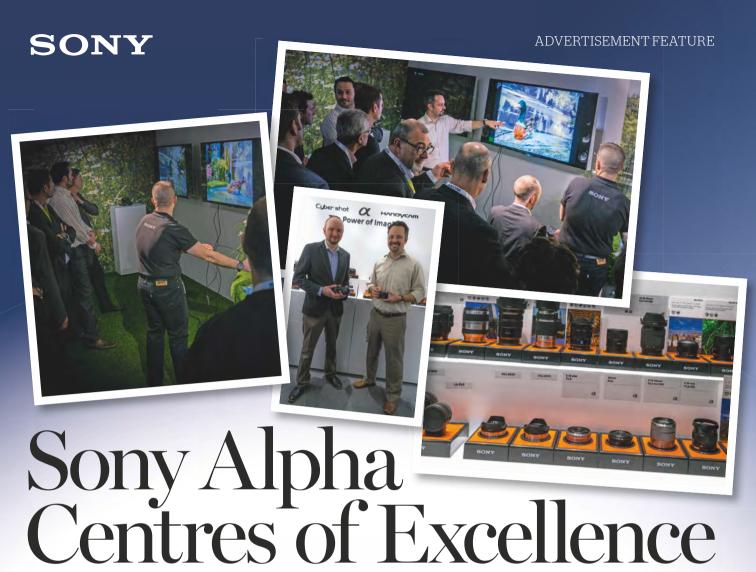
Landscape Photography: The Essential Beginner's Guide

by David Taylor, Ammonite Press, £16.99, paperback, 176 pages, ISBN 978-1-78145-088-8



We probably receive more books about landscape photography than we do any other subject. There's a reason for that. Landscape photography is the genre that seems to unite a large portion of the photographic community. Every photographer

has tried their hand at it, but relatively few succeed at creating something unique. While this book makes no attempt to break new ground in landscape photography, it does do everything it can to ensure that you're equipped with the tools to go out there and create eye-catching and technically proficient images that any photographer would be proud of.



The **Sony Retail Trade Show** brings Sony Experts together with retailers. **Richard Sibley** visited to see what the coming year holds in store

very year Sony invites its independent retailers to its European HQ in Weybridge, Surrey, to see the latest products and features. Frederik Lange, head of Imaging, Sony UK, was there to

give an overview of all of the key photographic products, while product specialist Sam Pilling demonstrated to the retailers the advantages of Sony cameras. The low-light shooting capabilities of the Alpha 7S and Cyber-shot DSC-RX100 III cameras were put to the test in an almost pitch-black room, and the advantage of Sony's edge-toedge 4D focusing technology was demonstrated on the Alpha 6000.

Retailers had the chance to see all of the latest Alpha and Cyber–shot cameras, lenses and accessories, including the impressive FDR–X1000V Action Cam, which is capable of recording 4K video footage.

The full range enables retailers to match their customers with the most suitable Sony camera or accessory. So pay a visit to a Sony Alpha Centre of Excellence to see how the latest Sony kit can help your photography.

Centre of Excellence

Best in show: the Alpha 7 II

The latest addition in the range adds 5-axis stabilisation

DURING the Sony Retail Trade Show, I caught up with Nick Richens, managing director of London Camera Exchange, to ask him which products he thought would be popular among photographers this year.

One of his favourites is the new Sony Alpha 7 II. 'It looks like a winner,' said Nick. 'The image stabilisation



and superior feel moves the fullframe compact system forward to another level'.

PlayMemories camera apps

Among the features on show were the Sony PlayMemories camera apps. These apps can be downloaded to compatible cameras to add a number of new features – for example, the Sync to Smartphone app automatically uploads the images from a camera to a smartphone or tablet when the camera is turned off.

Other apps add new features or modes, such as time-lapse movies or live view grading, to edit the colour of video footage you have shot.

For a full list of the apps see www. playmemoriescameraapps.com

ASK	London
Bass & Blyth	Harrogate
Camera World	Chelmsford
Cardiff Camera Centre	Cardiff
Cardiff Camera Centre	Newport
Carlisle Sony Centre	Carlisle
Castle Cameras	Bournemouth
Devon Camera Centre	Exeter
Digital Depot	Stevenage
Great Western Cameras	Swindon

London Camera Exchange	Bristol (Horsefair) Chester Chesterfield Colchester Leamington Spa Manchester Southampton High Street Tunbridge Wells
Park Cameras	

Peter Rogers	.Stafford
Photo Express	.Ulverston
TCR Sony Centre	.London
UK Digital Ltd	.Clitheroe
Warehouse Express	.Norwich
Wilkinson Cameras	.Preston
Wilkinson Cameras	.Southport
York Camera Mart	.York

Technique LIGHT PAINTING





Spot lampEven a '2,000,000 Candle
Power!' torch doesn't reach very far outdoors if it doesn't focus the light, so it's better to invest in a proper spot, such as the Deben Sport Light 140, with 12V 8Ah power pack.



▲ Head torch

An LED head torch is a must for operating in the dark – as well as getting yourself safely to and from your vehicle. LED Lenser makes some excellent powerful models.



Let there be light

Fed up waiting with for the perfect light to fall? Take matters into your own hands, suggests **Niall Benvie**, and provide your own light

had a commission from the Woodland Trust Scotland last summer that involved photographing ten trees across the country. Each had been nominated by local communities for the title 'Scottish Tree of the Year'. The challenge was to create eye-catching pictures in a very limited time, in the middle of summer, with typically mixed Scottish weather. To complicate matters further, a number of the specimens grew among other trees and needed to be separated from them somehow. There was one obvious solution: provide the lighting myself and decide just where I wanted it to fall. It was time to dig out the old spot lamp.

This wood sculpture has benefited from light painting

▼High-vis vest

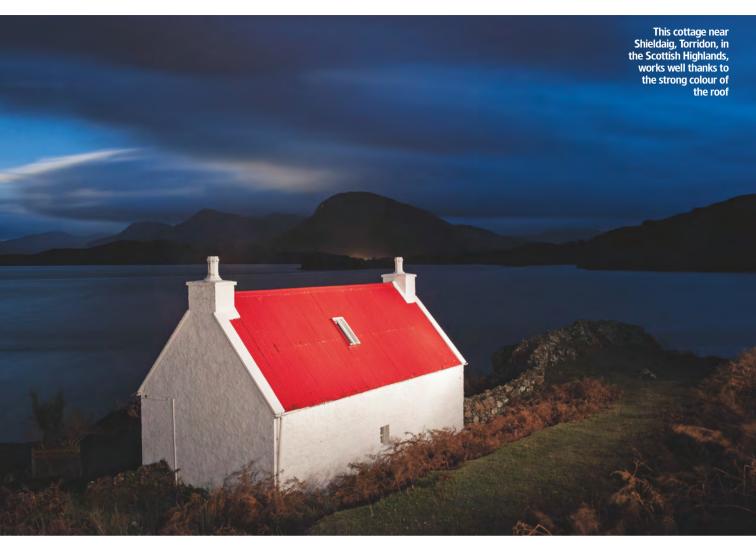
A high-visibility vest is useful if you're working around other people. If you're by yourself, put it on the tripod so you don't kick it as you move around in the dark.

▼ Timer release

There are lots of ways to trigger the camera, but I use a simple Nikon MC-30A remote cord, which can be locked in the 'release' position for bulb exposures.



Technique LIGHT PAINTING





When to shoot

THE BEST time to paint is when it is nearly dark but there is still a little light in the sky. Start too early and you won't get a long enough exposure to paint from two directions. Leave it too late and you'll be into multiminute exposures to get a satisfactory exposure for the sky. Either way, the daylight

exposure (which determines how light or dark the background is rendered) and the subject exposure (how long you paint it with the torch while the shutter is open) will be a hit-andmiss affair, but it is something you can refine, with reference to the histogram, with each picture you make as night descends.

Light painting with a spot lamp has a lot in common with scraperboard art, where a layer of black ink is scraped away to reveal a layer of white China clay beneath. In our work, though, the layer of black ink is night and the scraper our light source. The beauty of this technique is that it allows the photographer to give prominence to some parts of the scene while downplaying others. It's quite possible, with even just one light, to create modelling and fill for a really beautiful lighting effect. And regardless of how overcast and grey the day has been, when you switch on your beam of light you are guaranteed glorious colours as the blue of gathering darkness contrasts with the warm illumination on the subject.

Take a fresh look

For photographers weary of shooting subtle variations on heavily photographed themes, light painting offers the chance to make fresh work long after the crowds have gone home, independently of fickle weather. If time for your photography is limited, this is a huge advantage. It's a technique that offers huge scope for personal interpretation, too: how long to linger on one part of the scene compared to others; how you use the







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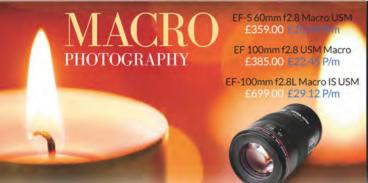
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light; and how you balance the 'key' with the fill. This can all be done with one light, so it needn't be an expensive field to start exploring.

The one piece of equipment you may not already own is a suitable light. LED torches have largely replaced tungsten and halogen/quartz ones; they use less energy relative to their output and can deliver a remarkable amount of light. That said, I would still recommend you opt for a powerful halogen spot lamp of the sort used by hunters, such as the

Deben Sport Light 140. It's a bit like a car headlamp with a handle attached.

LEDs usually produce much colder light, and when it comes to processing the raw files it's helpful to have more colour contrast from the start. LEDs do have a role in recreating the mood of moonlight, but they aren't my first choice as the main light. You'll also need a portable power source for the spot. I like to use a rechargeable 12V lithium polymer power pack that is lightweight. I find that it keeps the spot lamp going for a decent amount of

time, although it does cost twice as much as the lamp unit itself.

Light direction

There are two essential tricks to learn when painting with light. The first involves painting the subject from more than one direction. If you stand beside your camera waving the torch at the subject, front lighting is going to make your photograph look very flat. If, instead, you act as two lights by moving position during the exposure so that the subject is painted

NIALL'S STEP-BY-STEP GUIDE

IT'S BEST to set up your shot in daylight so you can easily check the focus and clear the path of any obstacles around the subject. Try not to be too ambitious in terms of depth of field. If you are having to close the aperture down to f/11 or f/16, you are going to have some spectacularly long exposures, so back off a bit from the foreground.

I'd recommend switching off the camera's long-exposure noise reduction: for every second the shutter is open, you have to wait the same again before you can make the next exposure, and that will drive you nuts. Any problems there might be with noise are better sorted at the post-production stage than in-camera. If your camera has an eyepiece blind, use it to prevent light spilling into the camera as you walk behind it with your lamp.



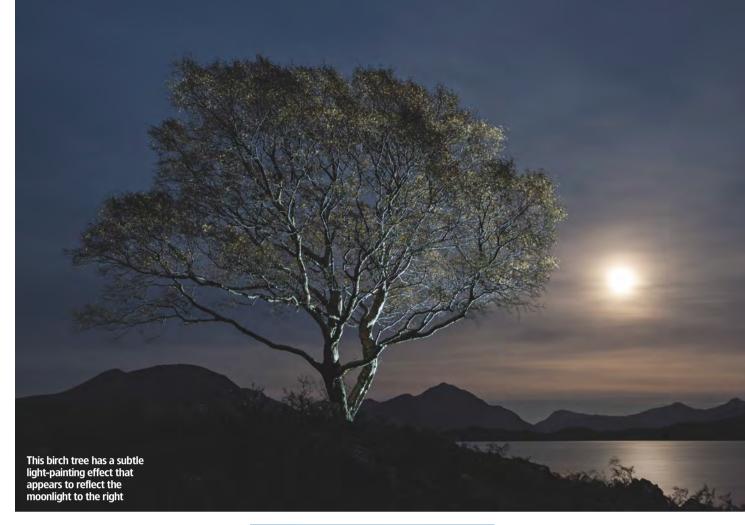
1Steady camera

Once you've decided on your composition, make sure the tripod won't move as you walk past (this can be a problem on boggy ground) and lock down the controls. You may want to hang your camera bag from the tripod with a bungee. It's extra weight and is one less thing to trip over in the dark



2 Set up camera

Set exposure mode to manual and shutter to bulb (B). AF should be off, the aperture set to f/5.6, ISO 400 and white balance to daylight. You can adjust the WB to reflect a tungsten source, but to my taste, the light on the subject is too neutral and the background too blue.



from both sides, then it will look much more three-dimensional.

The second trick concerns the quality of light you paint over the subject. My spot lamp produces two distinctive sorts of illumination: a very bright, narrow beam when it is pointed directly at the subject; and a much weaker, larger pool of light when the beam is directed away slightly – this comes from light reflecting obliquely inside the head. Your challenge is to blend these two types of light during the exposure to get just the right look.



Subject choice

SOME subjects lend themselves to light painting more than others. Given that I usually try to include some sky as a rich blue backdrop for the warmly lit subject, themes such as trees in the open, lighthouses (just be careful in which direction you shine that light!), monuments and old buildings can all work well. Similarly, if you are shooting a static subject surrounded by water, light painting can set up a striking contrast.



3 Assess exposure

With the torch off, make a test exposure of 30secs to see how the background is rendered. If it is too light, you'll need to wait until it is darker to give you time to get round the subject. If it's too dark, increase exposure time in units of 15secs.



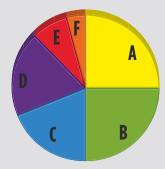
4 Start painting

Once you're happy, open the shutter and start 'painting'. Just how long you need to paint will come to light only at the end of the exposure when you check the histogram. The key thing is to keep the torch in constant motion and to illuminate the subject from two sides.



5 Know when to stop

Repeat step 4, refining the balance between ambient and torch light and between directional and more open lighting. Once exposures are heading towards 5mins, it's probably time to go home – unless you want to include star trails.



In AP14 February, we asked...

Do you own studio equipment for taking portraits?

You answered...

A No, I have no interest in portraits	25%
B I shoot portraits but use natural light	25%
C Yes, I have lights and a lot of reflectors and light modifiers	19%
D Yes, I have a basic lighting kit	19%
E No, but I hope to get some soon	8%
F I have some studio lights, but don't take portraits	4%

What you said

'When I used black & white film I had a full set of lights and I loved them. With the advent of digital, colour and flashguns instead of flash bulbs, they were of no use'

'I don't have much interest in portraiture, but I do occasionally have a go when friends ask me. However, these are usually environmental portraits, done by available light, often outdoors with a little fill-in flash, or else sometimes indoors with bounced flash'

'Every time I try to buy some, I reconsider... I was always a fan of available light'

Join the debate on the AP forum

This week we ask

Out of 10, how would you rate your digital image-editing skills?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 14 February issue's cover was from 3 July 1935. The winner is John Palmer from Somerset, whose was the first correct entry drawn at random.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 OSU

LETTER OF THE WEEK

Artistic licence

Your *Treasures of Photography* article (AP 14 February) featured Ansel Adams' 'Moonrise, Hernandez, New Mexico' image. This is a photograph that was famously 'doctored' by Adams in the darkroom and bears little resemblance to what he captured on the original negative. It's justifiably regarded as an iconic image, but what would happen if it had been taken recently and manipulated in Photoshop instead of the darkroom? There would be hell to pay. And if it had been entered in the Landscape Photographer of The Year competition, it would have been disqualified.

Adams clearly believed in artistic licence and worked his magic in the darkroom the way that many photographers today use photo-editing software. Doesn't that make a nonsense of the argument by the do-gooders who insist you either get it right in-camera or you've failed? **Sarah Osborne, Co Durham**

I agree. Adams clearly had a vision in his mind of what he was seeing, and how the light was hitting different parts of the scene. All he did was the same as many of us do – add contrast and dodge and burn the image to add emphasis. There is a difference between making the most of the scene and the exposure, and editing the image to insert parts that weren't there, such as new skies. There is also the perception that anything done in the darkroom is fair game, where as editing digitally is somehow 'cheating' – Richard Sibley, deputy editor



With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.

Www.samsung.com



Mono subjects

The Black & White Special (AP 7 February) was a really great issue. I enjoyed your recreation of Bob Carlos Clarke's 'Black Is My True Love's Heart' image (Classics Revisited) and particularly Michael Freeman's article on how to develop an eye for monochrome. Michael has had a great influence on digital black & white photography. I have his

book Mastering Black & White Digital Photography, which, when published in 2005, was well ahead of its time. It contains some wonderful information that is still relevant today.

However, in your coverage of the many subjects that work well in black & white you did not mention industrial and transport scenes, so I thought I would offer an example of my own (above)

showing just how well these work in mono.

John Anfield, via email

With the right light, everything can look great in monochrome. I suggest all those who shoot in colour spend some time each year restricting themselves to shooting in black & white. It will help make us all better photographers – Richard Sibley, deputy editor

Back-up advice

While I agree with Richard Sibley's response to Andrew S Redding regarding the unsuitability of Facebook as a place for backing up your photos (AP 14 February), I have to disagree with the latter part of his response.

I would not trust my valuable (to me, at least!) photos to an untrusted third party. Sites such as Flickr and Dropbox are great as a convenient storage place for your pictures, and to provide easy access from whichever device vou may be using and from wherever you happen to be. What guarantees do they offer, though, should they have a system failure, get hacked or suffer some other IT catastrophe? One hopes they have robust protection against such problems, but that's of little use once it's happened and your images are history. Perhaps even more likely is that your chosen company goes bust.

It would be much better to organise your own backup routine to DVD or external disk. Depending on your level of paranoia, you could also arrange with a friend or relative to keep a copy of each other's backups so that even a fire will not cause their loss.

Steve Russell, via email

The question was referring to online archiving of work and was answered as such. Of course online storage should never be your only backup. I back up to two hard drives – one kept at home and one at work – Richard Sibley, deputy editor

From the heart

I would like to reply to Ken Westmoreland's comments about digital Leica owners having more money than sense (AP 7 February) as I am the owner of a M Type 240 and a couple of lenses. However, I am not a rich Leica fan who fancies a new piece of camera jewellery, but an average-paid photography enthusiast who has yearned to own a Leica camera for years.

I saved hard for four years to buy my Leica, although originally I had planned to get an M9. Unlike other photographers who trade in their cameras at the launch of any update, my Leica M will have to serve me for years and I decided to pay the extra for a quality product.

I appreciate that the same technology can be bought at a lower price, but buying a Leica camera is a decision that comes from the heart, in the same way that some people buy a Ferrari rather than a Ford Focus!

Robert Lewin, Cambridgeshire

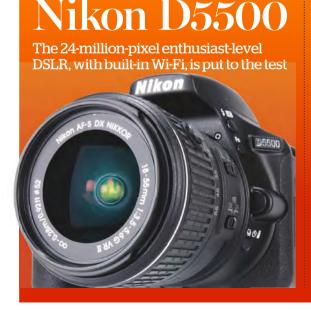
Sense & sensibilities

I read an article in *The Daily* Telegraph recently regarding a Twitter storm from some photographers who expressed their irritation about the inconvenience caused to them by a gentleman who parks his car outside his house. They claim his inconsiderate choice of car colour is offending their sensibilities. I must confess I have some sympathy with them because the same model and colour car upsets my small dog, as can be seen below. This is unfortunate for Max the dog because it's my car and he has no alternative but to travel in it.

Nick Randall-Smith, Powys

Max the dog takes exception to Nick Randall-Smith's yellow hatchback

In next week's issue On sale Tuesday 10 March



Northern Lights

Jeremy Walker explains how to shoot this spectacular phenomenon

Classic portraiture

Take timeless portraits using the tried-and-tested clamshell lighting technique. Jamie Harrison shows you how

Ready salted

We preview the Salt and Silver exhibition at London's Tate Modern – the first in Britain devoted to salted paper prints

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Photoshop at A

Photoshop guru **Martin Evening** looks back at the highs and lows of 25 years of Adobe Photoshop, and how the software has developed to meet the needs of photographers



his month, Photoshop is 25 years old. Readers in their 30s will have grown up with Photoshop, but there was a time before this when digital image manipulation was only available to those who could afford to hire a skilled operator working on an expensive high-end system.

In the mid-1980s, I had one of my photographs retouched on a Quantel Paintbox graphics workstation at Robert Maxwell's BPCC video graphics company. Apparently, Maxwell acquired it so The Mirror newspaper could retouch the Spot the Ball competition photographs. But BPCC's operators Steve Seal, Mark Bullen and Richard Baker showed it could do much more and, throughout the '80s and beyond, produced groundbreaking work in stills and video. Even by today's standards, what you could do then was still impressive, but completely out of reach of the average photographer.

The Knoll brothers

Photoshop was the brainchild of brothers Thomas and John Knoll. Back in the autumn of 1987, Thomas started to develop programming code on his Mac Plus computer that would allow him to display greyscale images on a black & white bitmap monitor. He did this in his spare time from his home in Ann Arbor, Michigan, in the USA, mainly as a diversion from working on his doctoral thesis on computer vision at the University of Michigan. He called the code 'Display'.

Meanwhile, his brother John was working at George Lucas's movie visual effects company, Industrial Light & Magic, and experimenting with computers to create special effects. John needed help programming a computer to process digital files and Display seemed to be a good starting point. The brothers arranged the purchase of a new colour-enabled Macintosh II computer, for which Thomas rewrote the code for Display so it could work with 24-bit RGB colour images. They then worked together to expand what Display could do,

adding the ability to read
different file formats, while
John developed the very
first filter plug-ins
(which are still in use
today). To quote Thomas: 'We
developed it originally for our own
personal use... it was lots of fun.'

By the summer of 1988, John figured they might be able to turn

Display into a commercial product. Thomas was concerned about the amount of work this would take. but John was convinced it would be worth it and that they could somehow make money out of it. While John toured Silicon Valley in California looking for a buyer, Thomas took a six-month break from his studies so he could work on the code. The brothers were having problems working out what to call the program, though, and it was around this time that during a private demo someone suggested they use the name 'Photoshop'.

Eventually, John struck a deal with a scanner company called Barneyscan for Photoshop to be supplied with their scanners. The first commercially available version of Photoshop was actually shipped as Barneyscan XP (version 0.87). Meanwhile, John kept approaching other companies to see who else might be interested.

The Knoll brothers weren't the only ones to be working on digital imaging software that could be run on a home computer. There was a program called PhotoMac. Aldus was working on something in-house and Letraset was developing a program called ColorStudio. The Knoll brothers got the chance to do

'Despite its name, it was initially designers and illustrators who were using Photoshop the most'

a demonstration at Adobe, where the primary art director, Russell Brown, was convinced that Photoshop was better than anything else he had seen.

Soon after, in September 1988, the brothers shook hands on a deal with Fred Mitchell, head of Adobe Acquisitions, to buy a licence to distribute Photoshop. The legal paperwork was completed by April 1989 and between then and Photoshop 1.0 shipping in February 1990, Thomas worked to refine the code, while John and Russell cajoled him into adding more features. Adobe Photoshop 1.0 was Mac only, but it did well and made quite an impact. And a lot of this was due to Russell Brown's lively demos, which helped make Photoshop look cool and fun to work with.

The Photoshop 1.0 engineering team was essentially just Thomas

working on his own. For version 2.0, Adobe hired Mark Hamburg, who was instrumental in adding paths to Photoshop. Photoshop 2.0 also featured CMYK support, followed by Photoshop 2.5, which added Windows and 16-bit support. At this point, sales of the program really started to take off, which led to an interesting situation, because as I mentioned earlier, up until this point Adobe only had a licence to distribute Photoshop and the Knoll brothers earned a royalty on each version sold.

Adobe therefore wanted to negotiate a buyout. One account I heard is that Thomas got an urgent call from his brother John to fly immediately to Mountain View,



California, to discuss a deal, and that Thomas returned home a few days later with a nice big cheque for the first instalment payment. As for how much the brothers got paid, nobody knows, although Thomas was able to indulge in his passions for aviation and photography. He also chose to continue working for Adobe on a contract basis and still works today on Camera Raw.

Over the years, more features were added to the program. Photoshop 3.0 notably included layers, Photoshop 4.0 saw the addition of adjustment layers, while Photoshop 5.0 included the History feature and shook things up by adding an ICC-based colour management system. It took a while for the ICC profile colour-managed workflow to become accepted and it wasn't until version 6.0 that Photoshop's colour management got refined to the system we now use today. As colour guru Bruce Fraser liked to say about Photoshop 5.0 colour management: 'It's simple, as long as you know which of the 50 odd buttons to press in which order.'

Photoshop and photographyDespite its name, it was initially designers and illustrators who were

Brothers Thomas (below) and John (bottom) Knoll joined forces with Adobe in February 1990 to distribute Photoshop





using Photoshop the most. It wasn't until around version 5.0 that photographers were identified as key purchasers. This was at a time when computer hardware had become powerful enough for more photographers to work with Photoshop on high-resolution images, and also coincided with improvements to digital camera technology. More and more photographers became fans of Photoshop, helping it to become the de facto program for digital image editing.

In 2002, Thomas acquired a

In 2002, Thomas acquired a Canon EOS 10D camera and, while taking photographs on holiday in Italy, he became interested in engineering his own raw-processing program. The outcome of this was the Camera Raw 1.0 plug-in, which initially shipped as a paid upgrade for Photoshop 7.01. Later versions were included with the Photoshop CS and CC programs, as well as being incorporated into Lightroom's Develop module.

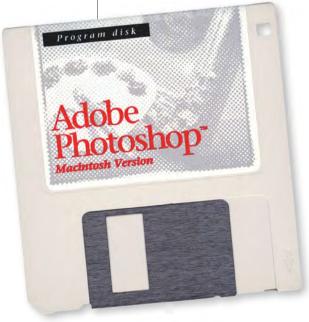
Surprisingly, few of the Photoshop team were themselves actually using Photoshop to edit their own photographs, or at least not seriously. However, in 2003, Adobe gave each member of the team a Canon Digital Rebel (EOS 300D) camera as a Christmas bonus. As a result of this, there grew a better understanding and communication between the team who were producing Photoshop and the photographer users. The engineers were much better able to identify photographic problems, work out optimum solutions and understand the problems photographers were talking about.

Many of the Photoshop team



Below: A disk for Photoshop v1.0

wife Jennifer



can now be considered fine photographers in their own right. Thomas himself has had a long-standing interest in photography, which he inherited from his father Glen, while others, such as Russell Brown, Eric Chan, Kelly Castro (on the Lightroom team) and Julieanne Kost are all producing interesting work.

The low points

There have been a few key points where the relationship between Adobe and photographers soured. In 2003, Adobe released Photoshop CS, which featured Adobe Stock Photos. This allowed customers to sell and buy royalty-free images via the Bridge program interface. Adobe were warned against doing this in advisory group meetings, but went ahead anyway. Not surprisingly, it caused a huge uproar among professional photographers, angered at Adobe's endorsement of royalty-free. To be fair, the royalty-free market resulted from photographers themselves supporting this business model long before Adobe Stock Photos. It wasn't until 2008 that Adobe Stock Photos was eventually dropped, but the damage had been done. Adobe and Photoshop were now perceived as a big business and not much different from Apple or Microsoft.

More recently, there was disquiet at the way Photoshop and other programs in the Creative Suite were all moved to the Creative Cloud, a subscription-only service. For UK customers, the initial plans that were offered worked out prohibitively expensive, especially if you were a photographer who was only interested in using Photoshop. Adobe responded by introducing the Photographer's plan, which offered a special package that included Photoshop and Lightroom. This currently costs £8.57 per month. When you consider that Photoshop 1.0 retailed at just under \$900 when it was first released, that's not a bad price, especially when you take into account how much the program has grown this last quarter of a century, from a 745KB application supplied on a series of floppy disks to a 1.5GB download.

Photoshop's legacy

The Photoshop program has created a whole host of other industries,

from books and DVDs to specialist websites and third-party plug-ins. For example, just look at the size of the National Association of Photoshop Professionals and events such as Photoshop World. The word 'Photoshop' is often used as a verb, which is something the Adobe legal department is keen to prevent in order to protect their trademark (to maintain validity and protect the trademark from becoming generic). This is why you often see the term 'airbrushing' being used to describe image manipulation, which sounds terribly archaic, like something you do while listening to the wireless, or playing a gramophone record.

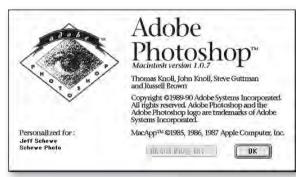
This in turn has led to wider public debates about the appropriateness of computer retouching, especially regarding the heavy use of Photoshop on model and celebrity photographs. The worst excesses are delightfully chronicled on Photoshopdisasters. com. These days nearly every photograph you see in a magazine, book or poster will at some point have been processed in some way using Photoshop. Among amateur photographers and image-makers the choice of software is more diverse, but Photoshop has become ubiquitous throughout the publishing industries for image processing and design work.

People often ask, what can Photoshop possibly offer next? Seetha Narayanan, who has worked as an engineer on the program from the early years, recalled how even people within Adobe thought that after Photoshop 3.0 there wasn't much more that could be added to the software. Yet 21 years later, a large team of engineers continue to add new features. The focus now is much broader and includes video and 3D, but at heart its greatest legacy will be the way it helped revolutionise digital imaging, and made high-end retouching affordable and accessible for millions of photographers.

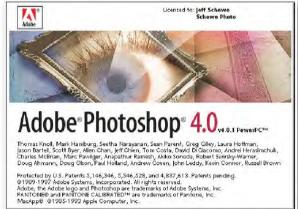
When I think back to my first experience watching Robert Maxwell's Quantel Paintbox in action, I for one could ever have imagined any of this would have been possible, or how a single program could have such a huge impact on the photographic industry.

Thanks to **Jeff Schewe** for his help researching this article and for supplying the stills and portrait photographs of the Knoll brothers. Further detailed information about Photoshop's early history can be found at **schewephoto.com/pei/index.html**

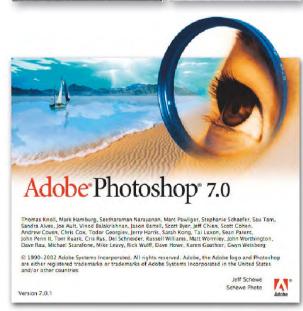
Photoshop program timeline











					∄П∪W
PROGRAM VERSION	RELEASE DATE	FILE SIZE	KEY PHOTOSHOP FEATURES	KEY CAMERA RAW FEATURES	
Photoshop 0.87	April 1989		File format conversions, painting, soft edge selections, basic image adjustments		our
Photoshop 1.0	February 1990	745KB	Clone tool, colour corrections, Curves adjustments	AP severs ties with phaltered work	notographer who
Photoshop 2.0	June 1991	1.4MB	CMYK support, Pen tool and paths, duotones	36-, 22, 2014 5:19 PM EST	
Photoshop 2.5	November 1992	1.9MB	First Windows version, Initial 16-bit support, quick mask, palettes	Total Control	
Photoshop 3.0	September 1994	6.2MB	Layers, tabbed palettes		
Photoshop 4.0	November 1996	6.7MB	Actions, adjustment layers		Phil
Photoshop 5.0	May 1998	10.1	History feature, ICC-based color management, magnetic lasso	In a photo balant, Sunday, Sept. 29, 2013, a f	syrian opposition fighter takes cover during an
Photoshop 5.5	February 1999	11.5MB	Image Ready bundled with Photoshop, Extract	NEW YORK (AP) — The Associated Press h says violated its ethical standards by alteri	
Photoshop 6.0	September 2000	16.3MB	Liquify filter, vector shapes, layer styles	2013. The period sendice said Wednesday that No	organisation
Photoshop 7.0	March 2002		File browser, Healing Brush + Patch tool, new painting engine	Camera Raw 1.0 Released February 2003 with 7.01 update. Features basic tone and white balance raw-processing controls	well as auther Using Phot a news photo found out in 2
Photoshop CS	October 2003	48MB	Lens Blur filter, shadows/ highlights adjustments, Match Color adjustment, layer group management, extended 16-bit support	Camera Raw 2.0 Lens corrections and Calibrate panels, histogram view, Basic and Advanced panel modes	artificially exa Israeli air stril More recer Narciso Cont opposition fig
Photoshop CS2	April 2005	141MB	Adobe Bridge, Lens Correction filter, Vanishing Point filter, Smart Sharpen filter, Merge to HDR Pro, Warp transforms, Spot Healing Brush, Red-eye tool	Camera Raw 3.0 Curve panel, straightening images, interpration with a Bridge workflow, Auto adjustments	a mountainto software to re corner of the background a The war ph
Photoshop CS3	April 2007	228MB	Refine masks/selections, Smart Objects and filters, Quick Selection tool, auto- align and auto-blend layers, extended HDR support	Camera Raw 4.0 JPEG and TIFF support, Recovery and Fill Light adjustments, HSL, Split Toning and Presets panels	the image wi agency's ethi for truth and Pulitzer Prize
Photoshop CS4	October 2008	267MB	Content-aware scaling, initial 3D editing support, rotate canvas, extend depth of field blending	Camera Raw 5.0 Camera profiles to match JPEG renderings, localised adjustments: Adjustment Brush + Graduated Filter, initial post-crop vignetting	might 'distrac Adding smo though. In fac wartime phot was a famous
Photoshop CS5	April 2010	412MB	Content-aware fill, Mini Bridge, puppet warp, auto lens profile corrections, new brush features	Camera Raw 6.0 Process 2010, improved noise reduction, sharpening refinements, grain effects, new post-crop vignette effects, profiled lens corrections	flag over the (below). It wa photographe
Photoshop CS6	May 2012	514MB	Adaptive wideangle filter, Content-aware patch and move tools, video editing features, Straighten tool, auto-swing, Color Range skin tone selections, updated printing UI	Camera Raw 7.0 Process 2012, localised white balance adjustments, RGB curves, automatic removal of fringing and chromatic aberrations	
Photoshop CC	June 2013	998MB	Camera shake reduction filter, updated Smart Sharpen filter, Generator, linked smart objects, improved image resizing, Camera Raw as a filter, conditional actions	Camera Raw 8.0 Radial filter adjustments, modify graduated and radial filter masks,	
notoshop CC 2014	June 2014	1.51GB	Blur gallery effects, focus masking, improved content-aware filling, perspective warp	HiDPI support, pet-eye corrections, auto whites and blacks, soft proofing, before/ after previews	Before it was and a looted w

How PS has shaped our view of society

Photoshop palettes have carved their own colourful place in history. But when does 'good' Photoshop become 'bad'? Chris Cheesman and Jon Stapley report

IN A WORLD awash with photos shared on social media, the potential for a Photoshopped image to misrepresent real life to a massive audience is greater than ever.

To maintain integrity, news

organisations have to police their own photographers, as well as authenticate pictures they source from the public.

Using Photoshop to fake elements of an image can cost a news photographer their job, as freelancer Adnan Hajj found out in 2006 when Reuters discovered he had artificially exaggerated the dark smoke created by an Israeli air strike on Beirut, Lebanon.

More recently, Associated Press severed ties with Narciso Contreras, who had captured an image of a Syrian opposition fighter taking cover from government forces in a mountaintop village in 2013. The Mexican had used software to remove a journalist's video camera in the corner of the frame – by cloning other pieces of the background and pasting them over the camera.

The war photography faux pas involved only a corner of the image with little news importance, yet it violated the agency's ethical standards and breached the agency's call for truth and accuracy. Explaining his actions, the former Pulitzer Prize winner said he believed the video camera might 'distract viewers'.

Adding smoke for greater visual impact is not new, though. In fact, such trickery pre-dates digital. Among wartime photos falling victim to darkroom jiggery pokery was a famous shot of Russian soldiers hoisting the Soviet flag over the Reichstag in Berlin, Germany, in May 1945 (below). It was captured by Ukrainian-born photographer Yevgeny Khaldei. Auctioning Khaldei's



Before it was published, dark smoke was added to the image and a looted watch worn by one of the soldiers removed

OURTESY OF BONHAMS

Leica III camera last year, Bonhams said, 'The soldiers in Khaldei's photograph are not the original men and the image has been altered to add more smoke...'

Further editing took place before it was published, reportedly to remove a watch worn by one of the soldiers, because it was believed to have been looted.

Yet, judging whether a Photoshopped image has altered the integrity of a shot is a subjective process, and may have been done with no intention to hoodwink the viewer. In 2009, a Ukrainian photographer defended manipulation of an image that led to his disqualification from the prestigious World Press Photo competition. Stepan Rudik admitted to digitally removing part of a foot of a person seen in the background of an entry in the Sports Features category.

Rudik did not dispute the jury's decision, but added, 'The photograph I submitted is a crop and the retouched detail is the foot of a man that appears in the original photograph, but who is not a subject of the image submitted to the contest.'

World Press Photo has since tightened its rules – even commissioning a report into accepted manipulation standards across the industry – but it seems some photojournalists still struggle to distinguish good Photoshopping from bad, or are simply not listening. Last month, organisers were forced to prevent 20 photos from proceeding to the final round of its 2014 contest, after independent experts analysed all the image files of each suspect entry. Although World Press Photo

'Organisers ruled that "the integrity of the subject must be maintained and the making of physical changes to the landscape is not permitted"

believed there were 'no attempts to deceive or mislead', it said there was an 'urgent need' to create a 'deeper understanding' of issues that surround the application of post-processing standards in professional photojournalism.

The 2012 Landscape Photographer of the Year winner David Byrne was stripped of his title and £10,000 winnings after judges ruled he had used too much manipulation.

Byrne said he did not read the rules, admitting he digitally added clouds and 'cloned out small details' on a black & white image of Lindisfarne Castle in Northumberland (below). At the time, the photographer insisted the changes were 'not major' and told AP he received many emailed messages of support since being disqualified. 'I don't feel I have done anything wrong with the photo – adding clouds and removing small boats from the harbour in the background was a natural thing to do in my eyes,' he said.

Organisers ruled that 'the integrity of the subject must be maintained and the making of physical changes to the landscape is not permitted'.

Writing on his website after losing the title, he said, 'While I don't think what I have done to the photo is wrong in any way, I do understand it's against the regulations so accept the decision. I apologise for any inconvenience caused.'



Byrne said that, while he didn't think he had done anything wrong, he understood the decision and apologised

Photoshop, fashion and beauty

IN THE world of beauty, fashion and celebrity photography, Photoshop occupies a curious and unique dual space, where it seems to be both a ubiquitous presence and a dirty word.

Retouching photos is nothing new: indeed, the common description of glamour Photoshopping as 'airbrushing' is a hangover from the days when a physical tool was used. With the advent of digital it has just become more efficient, more widespread and more accessible.

For some, it's as much a part of the glamour photo shoot process as make-up, posing or lighting, while for others it's a symptom of celebrity culture, an aggressive normalising of beauty standards and harmful body image, especially for women.

It has become popular for celebrities and publications to declare themselves anti-retouching – when actress Cate Blanchett appeared on the cover of *The Economist's Intelligent Life* magazine, it was without any digital retouching of the image at all.

Last year, New Zealand singer Lorde tweeted two photos of herself from



the same concert (above), one of which had been edited to remove skin imperfections, with the caption: 'remember flaws are ok:-)'. The tweet has, to date, been retweeted more than 76,000 times.

More recently, there was an outpouring of support on social media for model Cindy Crawford when a non-retouched image of her posing for *Marie Claire* was leaked online (above right). Although the photo was initially misidentified as being part of an upcoming *Marie Claire* series, when it was in fact a leak from 2013, it was still notable for sparking debate on retouching and what 'real' women's bodies look like.

Online, many publications and communities are firmly against retouching. Feminist website Jezebel

(jezebel.com) has made a name for itself in obtaining pre-edit images from photo shoots of stars and comparing them to the final product. In one notorious instance, the website paid \$10,000 for allegedly unaltered images of feminist writer and actress Lena Dunham from a *Vogue* shoot by Annie Leibovitz, images that, it turned out, did indicate some alteration of Dunham's face and body.

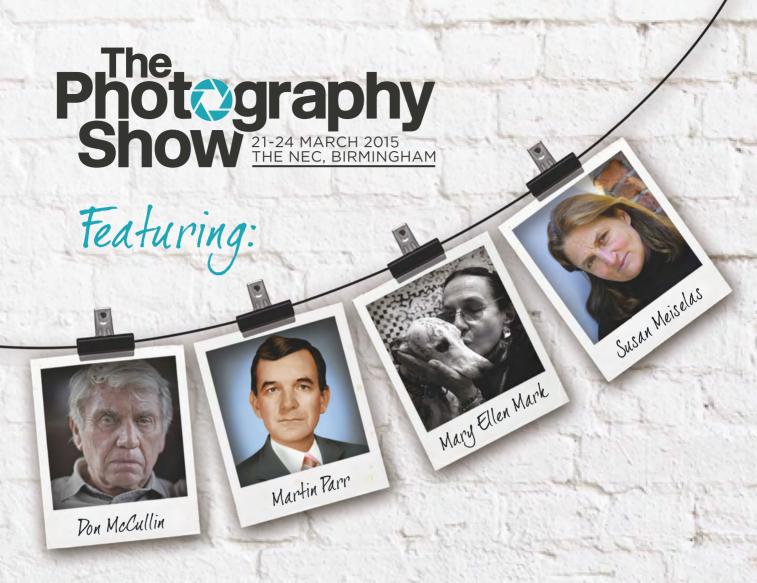
'While Dunham's images were not drastically altered, it's important to remember how unforgiving the media is when it comes to images of women,'



said writer Jessica Coen. 'Men are generally allowed to have pores and wrinkles; women are supposed to be "perfect" – a state that does not exist.'

Speaking to photographers in the industry, you get the impression that the term 'game-changer' is scarcely adequate when it comes to Photoshop. Editorial, beauty and fashion photographer John Wright (www.johnwrightphoto.com) believes that history can be divided into pre and post-Photoshop. 'Photoshop has created an actual era in photography all of its own,' he told AP. 'When we say "digital", the word is meaningless without the association of Adobe Photoshop.'

John also said Photoshop had levelled the playing field for younger photographers, allowing those with digital skills a new way to penetrate the industry. 'New emerging photographers can hit the industry harder and at a higher level simply by learning how to use Photoshop,' he said. 'It is one of the cornerstones of our industry now and those who learn how to use it, learn how to succeed.'



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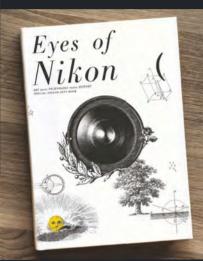
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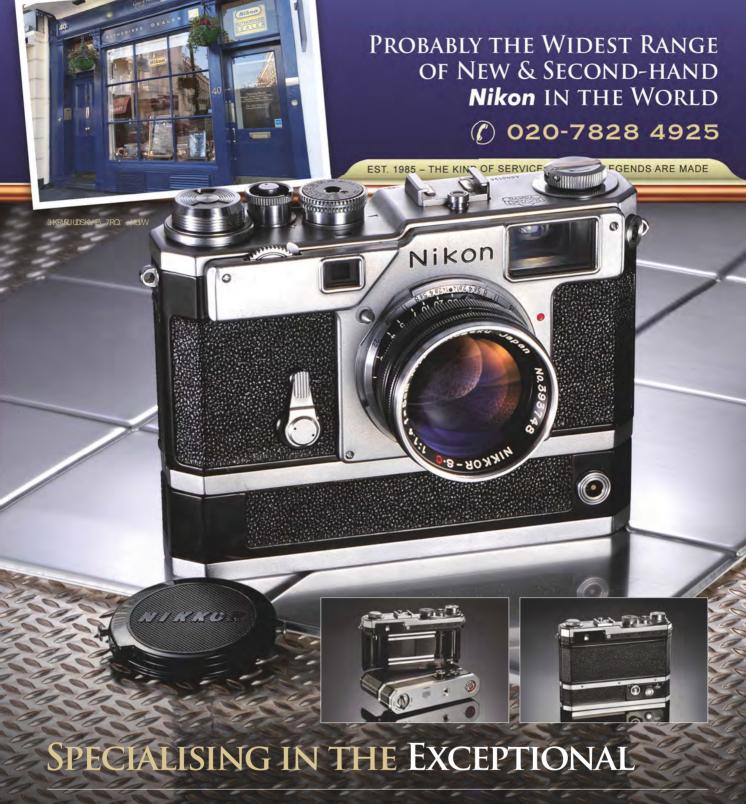
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Nikon S3M Half-Frame Rangefinder Camera + 5cm f/1.4 Nikkor-SC lens & S72 Motor Drive

The Nikon S3M was released in March 1960. It was the last rangefinder camera made by Nikon and it is unique in that it is also the first half-frame Nikon camera ever made. In the early literature it is described as follows: "An S3M camera, specially adapted for 18x24 single frame photography. It takes 72 pictures on a standard 36-exposure 35mm roll film. The viewfinder provides correct viewing field for 35mm, 50mm and 105mm lenses. Other features are the same as the Nikon S3. The S3M is equipped with an (S72) electric motor drive taking single, 2, 3 or burst exposures up to 72 frames at the rate of 4 per second." The 'M' designation meant that is was designed for motorised use. The viewfinder of the S3M is unique to this model. Each etched frame line is keyed individually by sliding the chrome lever on the back of the camera next to the viewfinder. It is click-stopped for each frame line and the focal length is also visible below the frame. Factory records record that 195 Nikon S3M cameras were produced and apparently the ratio of black to chrome

cameras is 50/50. However, not all chrome bodies were drilled to accept a motor drive. Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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Video masterclass

Victoria Grech looks at the key focusing techniques you can use in your movies



hen I first started learning to film, I thought manual focusing would be impossible. I tried to imagine what it would be like to photograph a wedding all day and use only manual focus. Of course, in the cinema world you have a focus puller, whose sole job is to achieve focus for every shot. Although some might, most of us don't have that luxury, so after several years of learning to manually focus the hard way, I am about to share my secrets with you. You may be surprised to learn that my favourite focusing technique doesn't even involve touching the focus ring!

Cheat

TAKE a still image to start with. This may sound odd, but it's a technique I use a lot when I am shooting both video and stills. Without even touching the focus ring, I've locked focus in a moment without missing any of the action.

Simply have your subject in the frame, then focus as you would with a still image, before switching over to video and hitting record. Provided your subject hasn't moved, it will be in focus. While you need to make sure that you maintain the same distance between your subject and the camera, it will soon become a natural habit



Follow focus requires quite a bit of practice, but is a versatile technique

Follow focus

IT TOOK me a long time to feel confident enough to nail this type of focusing as it does require quite a bit of practice.

This focus is about literally following the action in front of you and manually adjusting according to any movement. The trick is to move more slowly than you think, as each lens has a different throw of focus. You'll find some are slower, while others need more adjustment. If I follow focus, I tend to use my 70–200mm lens, but I wouldn't use my 16–35mm for this type of shot.

Follow and rack focusing (see above) can take a while to get

right, so don't be too hard on yourself if you don't quite pull it off the first time.

As with any skill, it's only perfected by hours of practice. I like to challenge myself on every shoot, so push yourself to experiment when you have the time and make sure you are always growing and learning. Use the rules, but also break them once in a while. This is how I learnt, and it makes you more creative.

If anyone has a dog, cat or kids, they are the perfect subject for manual-focusing practice, as they never move at the same speed and won't stay still for any length of time!



Magnify manual focus

THIS is a good option when you first start filming, as it allows you to zoom in, and set and assess focus on your point of interest. Hitting record will return you to the entire frame, but once you're filming you're unable to punch in and magnify to check if you're still in focus. It's a small but important downfall of filming on DSLRs compared with the likes of the Canon C100 and C300 cameras, which enable this type of function.

Pre-focus

PRE-FOCUS is smart focus in my book. I would say I use it in 70% of my shots, especially if I am solo shooting. Pre-focus is exactly as it sounds: pre-selecting a focus point and letting the subject walk in or out of it. I tend to think of this focus as almost like a taut string running horizontally in front across you.

A wide aperture, such as f/2.8, leaves you just a narrow slice of focus, whereas f/11 gives you, say, 4-6ft of focus, depending on the compression of the lens. I basically

think like this all day when I shoot anything, visualising where that focus point is.

As an example, when on a portrait shoot, I like to play games with the kids in order to get movement and action, spending the time communicating with my clients and not hiding behind the camera. To nail my focus easily, I place one chair near to me and frame it in the centre of the frame. Shooting at f/2.8 or f/4, and focusing on the chair, I ask the children to stand at least 12ft back from it. I then explain that there's

going to be a race to see who can sit on the chair first. This makes it a fun game for the kids and it gives me a beautiful out-of-focus clip of them running towards the camera before suddenly coming into focus as one of them sits down.

I normally do this three times in order to get different focus points and movement. My next shot would be the kids from behind, running away from the chair, therefore moving from being in focus to being out of focus. The third would be close-up shots of their faces as they struggle to get

onto the chair. This way, in the edit I have several different shots that I can cut from one to the other.

I also use this at wedding shoots when the make-up artist is working with the bride. I pre-focus on the eyelashes and wait for the make-up artist's hand to pop into the frame with the mascara brush. This is how I get to shoot shallow and have the crucial elements of the composition in focus. Another good trick is to focus on a point at f/2.8 and let a couple walk from out of focus into focus and then out again.



Tweet your questions to <code>@dvictoria_grech</code>, and she'll do her best to answer them in a future issue

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Philip Lee Harvey discusses his winning images from 2014's Travel Photographer of the Year competition with **Natalie Denton**

always wanted to be a photographer, so that was that. I'm a photographer first and a traveller second. I entered the Travel Photographer of the Year competition with two sets of four images: the first shows Namibia's Himba tribe and the second shows rock churches in Lalibela, Ethiopia.

The Namibia set was shot as a photo essay, but the individual images can stand on their own, too, the idea being that they needed to be beautiful but also informative. The collection came about when I was doing a story about the deserts of northern Namibia for *Condé Nast Traveller*. I'd been photographing

desert elephants, lions and safari lodges, but part of that experience is to see people who live, and have always lived, in this very harsh environment. The trouble with photographing tribes is that sometimes you're not welcome, or you may feel like you're at a tourist attraction. Fortunately, this Himba village wasn't like that at all; they were very welcoming and didn't ask for money. They were just really friendly.

The Himba people are known for using hairstyles and jewellery to express their age, social and marital statuses, as well as painting their skin and hair with a red ochre made from the earth.

This beautifully lit and composed image of two women at a rock church in Ethiopia was among the sets of images that secured Philip the 2014 TPOTY top prize

When we arrived at the village, I concentrated on the person who I felt was the most photogenic and interesting. Although I did photograph some of the others, this particular lady was right for the magazine. Then it was a case of trying to be sympathetic to the subject and as original as possible.

Our guide could have translated for me, but I just went off with the girl on my own and tried to explain what I wanted with my body language and just by being respectful and friendly. I showed her what I was capturing as I was capturing it, and she seemed happy and jolly, and all four shots were done in about ten minutes. For me, the most powerful image of the

Himba set is the straight-on portrait (see page 31). To capture it, I used my Canon EOS-1D X with 24-105mm lens and shot the frame at 105mm, 1/80sec at f/5, and ISO 400.

One of the challenges was the very harsh light. I always say, 'Don't fight light, work with it.' You limit the risk factor when you know the light is going to be at its best, but if it isn't you must adapt because you can't change it. The straight-on portrait was taken at 11am, usually a dreadful time to take portraits, so I placed the girl in the shade of a hut. There was so much brightness around, it bounced off the ground and back up to illuminate her. So by finding the right place and using a certain position, I put her in

Below left: These images of the rock church are more about reportage – there is no interaction between the photographer and subject

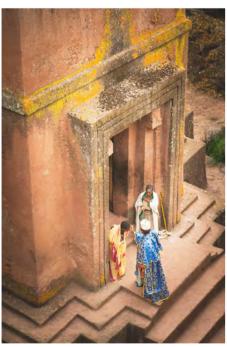
Bottom left: A closer look at the extraordinary structure of the rock church and its size relative to its regular visitors

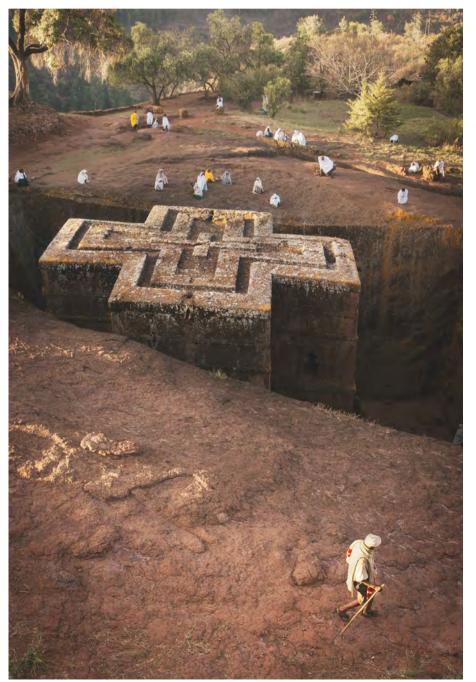
Below right: The sunken rock church of St George (Bet Giyorgis) Lalibela, Ethionia

WHAT IT TAKES TO WIN

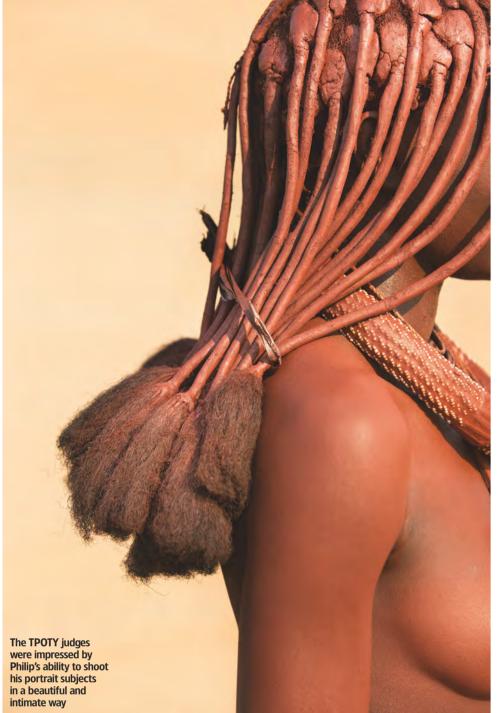
YOU HAVE to be very self-critical and second best isn't good enough, so you have to push yourself. You have to aim high and compete with the best. If you look at enough good work, eventually some of that will rub off on you. Also, I think it's important not to see yourself as a travel photographer. I'm a location photographer: I've never just travelled for the sake of travelling, I travel to get the images. I also try to blend genres, so for example I might take a lighting technique used in fashion and beauty, and use it in travel. So my images of the Himba woman has a fashion aspect to it, whereas the Lalibela series is more documentary. The way to do it is to look at all the skills used in fashion, documentary, landscape, street, and so on, and use those ways of working in a travel setting.







ALL PICTURES © PHILIF





Despite the semi-nudity of his subject, Philip respected the dignity of the sitter



For Philip, this straight-on shot is the most powerful of the set of images

darkness but still make sure she was lit so the exposure isolates her and shows the background as dark.

Rock churches

The set showing the Ethiopian rock churches (left) was more reportage, as there's no interaction between me and the people in them, whereas the Himba series is about persona and culture. One of the things the judges said about the Himba set was that it was done sympathetically. The fact the women were seminaked was a challenge, but I shot with sensitivity to ensure that the pictures weren't seen as voyeuristic.

I cropped my images in ways that I knew would be published, and also so that each shot would dictate different things. The straight-on portrait of the Himba woman is about the beauty of her and what she



Multi-award winner and seasoned exhibitor Philip Lee Harvey has photographed in over 120 countries, from the frozen tundra of Antarctica to the Sahara desert. Discover Philip's work at www.philiplee harvey.com. See all of the competition's winning entries at the Royal Geographical Society in London from 24 July-5 September.

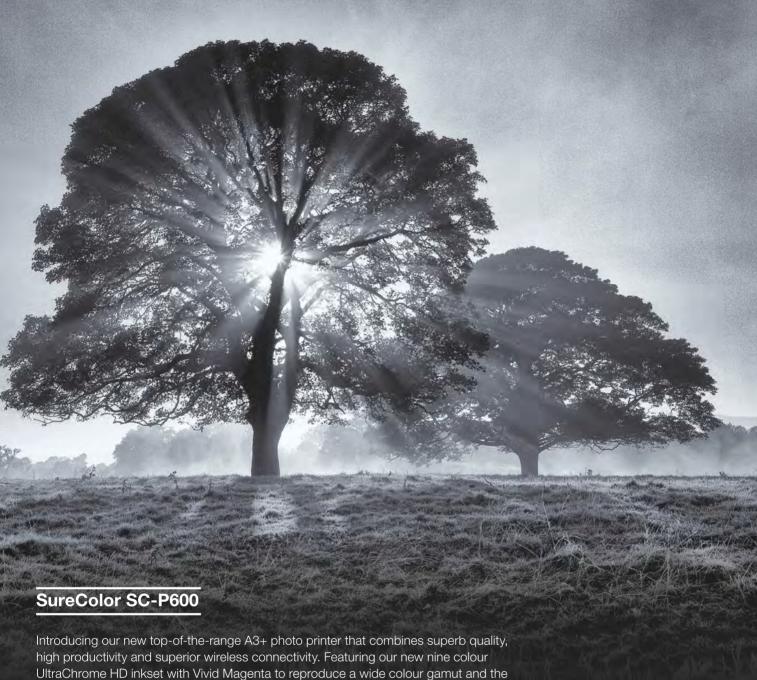
wears and the limited colour palette. The one of her arm (right) is a detail shot about her jewellery, but more about the Aids Day bracelet because that asks questions about an issue that affects people all over the world, and certainly in Africa. The shot of the hair (above) is unusual and intriguing. Originally the Himba people used giraffe tails, but today they use a wool-based substitute. The last image (top right) is about the fact she wears a seashell, but as there is no shoreline for miles around it shows that the Himba people are traders.

I hope the viewer asks questions, as the idea was to create a mood and not give all the information away in one go. There's enough interest there; all you want to do is record it in the most beautiful way you can.



Despite the limited colour palette, Philip was still able to create engaging images

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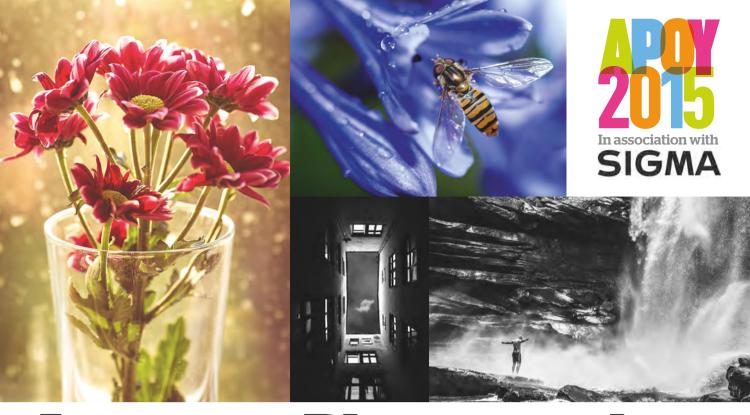
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APOY 2015 follows a different format to last year, with eight monthly rounds from March until October (for details of the rounds, see page 35). The competition is open to all amateur photographers, but please note that those entrants who live outside the UK who win a prize will be liable for any local customs charges. After the closing date of each round, the entries are narrowed down to a shortlist of 50, then the top 30, and finally the top three. Points are awarded to each image for creativity, technical excellence and how well the image fulfils the brief

Judges are looking for imaginative and well–executed pictures that explore the theme in an exciting way. The names of the top 50 photographers from each round appear on our website, along with the images from the top 30. The top 30 images are also published in AP at the end of the following month. After the eight rounds, the person with the most points will be crowned Amateur Photographer of the Year 2015.

The prizes

Prizes are awarded to the first-placed entrants for each round. This year we have great Sigma lenses and accessories on offer, worth a total each month of over £1,000. We also have a top prize of a Sigma SD1 Merrill plus a Sigma 17–50mm f/2.8 EX DC HSM lens for the overall winner. That's a grand total of over £10,000 worth of prizes for APOY 2015, in association with Sigma.

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See over for full details of how to enter and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



Round One Night life

LOW-LIGHT photography is one of the most satisfying genres, but it can also be the one that fills photographers with dread. This isn't surprising, considering the number of factors that have to be considered in order to create a well-exposed and engaging image. Capturing details in low light may be one of the biggest challenges for any photographer, but with a little practice anyone can overcome these difficulties and achieve stunning results.

Recent advances in digital technology have seen some manufacturers, such as Sony with its Alpha 7S, improve how cameras perform in low-light conditions. However, it doesn't really matter what camera you own: if you want memorable images with impact, it is still vital to expose your image correctly

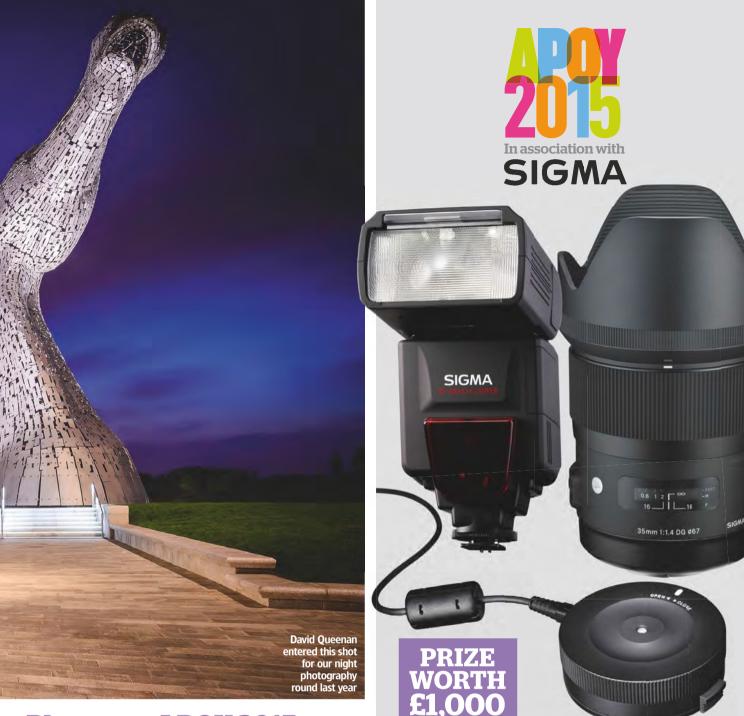
in order to minimise noise and retain maximum image detail.

So the question is, why shoot low-light photography? Reasons will differ from photographer to photographer and subject to subject, but by and large, low-light photography is capable of showing us scenes we would never normally see. At night, the nature of the world changes. The stars come out, nocturnal creatures wander the earth and cities take on a glowing, almost futuristically luminous quality. Night photography offers the photographer all manner of subject matter, from star trails to the endlessly fun activity of light painting.

If you're looking for some tips and ideas, turn to page 36 for some words of advice. And don't forget, it's still winter – so wrap up warm!

HOW TO ENTER

To enter **via email**, follow the link at the bottom of page 35. We need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 9th floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 OSU.



Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
On the Street	Street photography	1 Aug	30 Aug	26 Sep
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy15**

This month's prize

Win a Sigma 35mm f/1.4 DG HSM | A lens, EF-610 DG Super flashgun and a USB Dock

THE SIGMA 35mm f/1.4 lens is part of the company's Art line, which offers 'sophisticated optical performance and abundant expressive power'. This lens can achieve the highest level of brightness with an attractive blur for wideangle images. The fast f/1.4 aperture enables pictures to be captured in a variety of scenes, such as evening views and indoor handheld portraits.

The Sigma EF-610 DG Super flashgun has a guide number (GN) of 61m @ ISO 100 and is designed to work with the latest

TTL auto-exposure systems of all popular manufacturers' digital and film SLRs. The autozoom function automatically sets the optimum illumination angle in accordance with the lens' focal length in a range from 24mm to 105mm.

The Sigma USB Dock enables photographers to update firmware and customise features of the lens via Sigma Optimization Pro software, which is available as a free download from Sigma's website.

That's a total prize value of £1,099.97 for round one.



Round One **Night Life**

We take a look at some tips and tricks to set you on your way to shooting pictures in low light



Light painting

LIGHT painting is one of the most fun things you can do in night photography. Just set your camera to a long exposure and paint a picture with a torch, sparkler or any other source of illumination you can get your hands on.

One tip to remember is that once you know the exact spot you're going to shoot, put an object such as a bag in the area in which your painting will appear. Use a torch to illuminate the bag, set your camera lens to autofocus and then focus on it. Once the focus is correct, switch your camera lens to manual. It's important to do this because if you leave the lens on autofocus it will keep adjusting in the dark as it will not 'see' what to focus on.

Shooting stars

YOU HAVE a couple of options when shooting stars - you can freeze them (as in the shot here) or you can set a longer exposure so you're left with a series of sweeping light trails. If you're looking to keep your stars as single points, set your lens to its widest aperture and select a shutter speed of around 20secs. For star trails, repeat this process for around two hours (depending on how long you want the trails), shooting consecutively, before merging them together in Photoshop.



Getting your exposure

AS WE mentioned earlier, making sure your image is accurately exposed is vital for achieving successful night and low-light photography. It deserves even more attention than when you are shooting during the day. If anything, the process becomes even trickier when you're faced with multiple sources of illumination. There may be sufficient light from artificial sources for you to use a fairly short shutter speed, but you may need to use longer exposures, perhaps of several seconds or even minutes, if you are shooting in very dark conditions. Also, remember that metering is key and you may need to use that most underused of camera functions: exposure compensation.



Black & white

NIGHT photography is about atmosphere, so why not combine it with that other dramatic genre – black & white. The two can function together beautifully, particularly when faced with the kind of low-key lighting you'll inevitably come across in streets and cities. Take a look back at the film noirs from the 1940s and '50s and you'll get the idea. Low light can strip and dilute a scene of colour, so you may be better off removing it altogether and avoiding unnecessary visual distractions.

RULES 1. Entrants may submit only one photograph per month, as an sR68 PE6 file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or side (no glass mounts please), in colour or black & white 2. The entrant's name, address, and daytime phone number must once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. A Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If lime in CIUK) has reason to be letter with the comera model, lens and exposure details. A Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise beeches this rule, your photos will NOT be considered. S. Photos must not previously have been published in a national UK photography maganine. A Copyright of all entries remains with the pollography the lime (IUK). Signa and the interies in connection with the competition, without capament. T. Sy pertering his competition to make the right to use your photos will NOT be considered. S. Photos must not previously have been published in a national UK photography and the right to use your photos and/or as a valience of the protographer maganine and on Time Inc (IUK). Signa and their associated group companies to resproduce your photos in electronic formal and hard copy including for display at an exhibition, in Time Inc (IUK). A maleur Photographer maganine and on Time Inc (IUK) and Signas websites and social media should they be selected to promote the competition in the competition of the protography or the PAPV competition. 9. Each postal entry must be accompanied by a covering letter, including social protography and the responsibility of the PA



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1 Graeme has zoomed in on the subject while the shutter is open to achieve this effect. Otherwise known as the zoom burst effect, Graeme has used it here to convey the speed and urgency of

the runner

Inverness Night 2 Again, Graeme has Glasgow Jogger utilised a technique in order to convey a sense of velocity. By using a relatively long shutter speed and resting his camera on the pavement, Graeme has captured an abstract streaking series of lines representing a vehicle Canon EOS 600D, Canon EOS 600D, 10-22mm, 1/250sec 18-50mm, 1.6secs at f/5, ISO 100 at f/9, ISO 400





The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit www.smugmug.com

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.





Trades Bar **4** Graeme has placed the pint in the extreme foreground to not only serve as a point of interest but to give the overall environment a context. Shooting in this way has also thrown the background out of focus Canon EOS 1100D. 10-22mm, 0.3sec at f/8, ISO 800

Inverness Alley **5** This stark noirish shot has made great use of the low light in order to create a near toneless representation of an alley in Inverness. Having just half the figure in the frame creates a sense of journey through the space Canon EOS 40D, 50mm macro. 1/125sec at f/2.8. ISO 1600

Graeme Youngson, Aberdeen



The images you see here are part of a project Graeme has been working on for the past 2½ years. This coincided with Graeme joining a camera club, something he says has rekindled his interest in photography. Since then, he has

carried a camera with him everywhere he goes. Having grown up in the 1950s and '60s, Graeme is much more at home shooting black & white and says he finds it easier to compose pictures that have impact without the distraction that colour can bring.



■ Breaking with convention and keeping his image in colour has meant that the shot is bathed in a subtle golden light. The composition works nicely with the figure on the bank adding balance to the overall image Canon EOS 600D, 70-300mm, 1/4000sec at f/7.1, ISO 200









1 Phil has captured a calm image here. The reflection of the dawn sky in the still water adds depth to the landscape, and the pinkish tint gives the scene an extra sense of tranquillity Nikon D800, 24-70mm, 0.8sec at f/11, ISO 100, tripod, 3-stop soft ND grad

St Mary's Lighthouse

2 Photographers usually avoid grey skies, but here it works well as a contrast to the vivid colours of the foreground rocks and seaweed Nikon D800, 24mm, 30secs at f/11, ISO 100, tripod, remote release, 10-stop grad







Phil bought his first DSLR for his honeymoon, as he and his wife were heading on safari and wanted to capturing this extraordinary

experience. Since then, he has become more and more interested in photography, and says his first love is wildlife. However, Phil has always dabbled in landscape photography and last year made the decision to shoot landscapes exclusively.

Frozen Beach Huts at Dawn

3 Shooting from this angle has ensured Phil captured the contrast between the beach huts and sand dunes. The bank of golden light on the horizon acts as a beautiful background to the composition

Nikon D800, 24-70mm, 1/8sec at f/11, ISO 100, tripod, remote release, 3-stop ND grad



Reader Portfolio



Malham Sunrise

5 For Phil, this image is representative of the beauty of the Yorkshire Dales.
Capturing the red sunrise behind the solitary tree has given this picture real atmosphere Nikon D800, 24mm, 1.6secs at f/11, ISO 100, tripod, remote release, 3-stop soft ND and 2-stop soft ND grads

Autumn
Reflected
in Blea Tarn
4 Two important
elements work
together here: the
low cloud over the
rise of mountains
and the perfect
reflections of the
verdant leaves
Nikon D800,
27-70mm, 1/20sec
at f/11, ISO 100,
tripod, remote
release







Expert advice and tips on improving your photography from **Damien Demolder**



Skaters Herbert Freedom and Adrian Sadlier

Nikon D70, 55-200mm, 1/80sec at f/20, ISO 200 (above); Nikon D7000, 18-50mm, 1/60sec at f/10, ISO 200 (below)

THE TWO images here are both about motion. I have chosen to compare them with each other, as they both demonstrate common problems in a complementary way.

Several pointers are worth bearing in mind when it comes to photographing people or objects in motion. Both photographers have composed in a way that gives their subjects space to move into. The figures are off-centre and travelling towards the middle of the frame. This allows us to see where they are going and what might happen next. It is the conventional method of framing, and it works very well.

As viewers, we enjoy the sense that the action is about to happen, and when we can see where the person is about to go we feel the excitement is all ahead of us. In Adrian's image (right), the boy is coming towards us. He hasn't got there yet; the moment at which he will arrive is yet to come, but we certainly haven't missed it. In Herbert's image (top),



Again, the action is frozen with the right shutter speed to create a dynamic result

the boy has already passed us, and we are beginning to see the back of his head instead of the front – the moment has passed and we missed it. If we are thinking decisive moments, Adrian's is DM=, while Herbert's is DM+1.

Both have nice blurred backgrounds that let us know how fast our subjects are moving, and from the streaks we know they are travelling along a horizontal path. The pose of Herbert's young boy, with that trailing leg at the back, means we know he is moving forward at some pace, but in Adrian's image. the leg sticking out in front suggests the boy might just be pushing that old-school board backwards. It hardly seems likely, of course, but actually we can't be sure. The leg in front is an interesting pose, but it also makes for a confusing image. However, had Adrian waited until the leg was trailing behind, the boy would have passed, and then he would have been stuck with DM+1, just as Herbert was. Sometimes the world just doesn't allow the picture to happen, and we have to accept that.

Great efforts, though, gentlemen, and thank you for sending in images that demonstrate the points so neatly.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

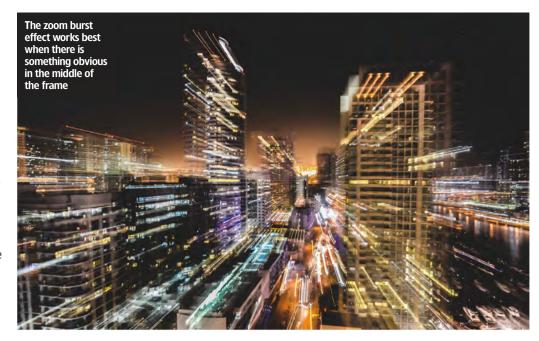
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Zoom burst Francis Cox

Leica X2, 22mm, 1/125sec at f/10

THE ZOOM burst has been a 'thing' for as long as zooms have existed, and the enjoyment at being able to use a range of focal lengths in a single image comes and goes in waves. The effect of a zoom burst is to make us feel as if we are travelling towards or away from the subject at some speed, as the elements around the centre of the frame are stretched in a radial pattern from the middle of the image to the corners. The direction of the effect varies according to whether the zoom is moved from the wide to the long position during the exposure (travelling towards), or from the long to the wide (traveling away). Further variations can be achieved by allocating different proportions of the exposure to certain zoom positions.

Here, we feel as if the buildings are moving away from us, as they are more solid towards the centre of the frame than they are at the



edges. The effect is like flying backwards, which is a little uncomfortable. I become slightly concerned about what is behind me, and what I am going to crash my head into – like the feeling I get when I'm doing backstroke at the swimming pool and know I'm almost at the end of a length.

There are always exceptions to every rule, but I think a zoom burst works best when there is something obvious in the middle of the frame – a subject that we are moving towards or away from. Here, we are zooming away from the gap between the buildings – the distance at infinity. Were

we zooming towards it, we would only be passing down the street and out the other end.

We need a subject, otherwise the burst becomes the subject. And when a photographic technique or effect becomes the subject of an image, I think we are usually on pretty shaky ground.





Grand DesignsBob Carter

Pentax K-500, 100mm, 1/250sec at f/2.8, ISO 400

I'M RATHER in awe of anyone who can get good photographs of these fidgeting little creatures. Either you need the responses of a ninja, because by the time you notice the bird has settled somewhere it has gone again, or you need the patience of a saint to

wait for it to return to a favoured perch. And even when these birds are perching, their bodies twitch and turn, flit and twist, as if they are trying to make themselves a difficult target for a sniper.

Bob's shot gets my admiration, not only because it has the whole blue tit in the frame and it isn't about to fly off, but also because the bird is doing something more than just sitting there. The bundle of nesting material clasped in its beak makes for some great added

'The bundle of nesting material clasped in its beak makes for some great added interest'

interest, and by some miracle Bob has that as well as the bird's eye in crisp, sharp focus.

My only criticism of Bob's shot is the framing, as our friend seems

a little lost among that great expanse of green background. I've made a 4:3 crop to make the bird bigger and more significant in the frame, so we can begin to appreciate all the detail that Bob has captured. As the edges of the frame are quite bright, they allow our attention to drift off, so I've also applied a moderate amount of vignetting to concentrate the brain on the middle of the frame.

This is a lovely picture, Bob. Well done.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Manfrotto SpeedBox 54 softbox

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Callum McInerney-Riley tries

out this versatile softbox

At a glance

- Highly versatile light modifier
- Designed for shooting flash off-camera
- Great build quality

MANFROTTO may be best known for its tripods, but it also makes other accessories including bags, lighting kit and smartphone add-ons. Its latest light modifier, the SpeedBox 54 gains its name from the fact it has width and height dimensions of 54cm. It is the largest of three softboxes available from Manfrotto. The other two are the SpeedBox Compact (£50.50), a 22 x 22cm softbox that mounts directly onto a flash, and the Speedbox Pocket (£30), a 20 x 13cm softbox that also mounts onto a flash and is essentially a diffuser. However, the SpeedBox 54 is designed with off-camera flash in mind, which is why it attaches to a supplied bracket. This in turn can be mounted onto a flash stand. Once the SpeedBox 54 is set up, a flashgun can be mounted on the bracket, pointed into the softbox and be ready to shoot with.

Verdict

A square softbox is one of the most versatile light modifiers money can buy, and there are few that compare to the Manfrotto 54. It is useful for shooting anything from portraits to products, and its 54 x 54cm size is ideal for flash enthusiasts. The build quality is very good, which is important when it is going to be put up and taken down quite frequently. Common faults of other softboxes include an overly heavy bracket, poor locking mechanisms and insufficient space to accommodate a flash with a trigger on the hotshoe mount. Thankfully, the Manfrotto 54 has no such issues, which is an impressive feat. The silver lining inside and removable diffusion panel deliver a good quality of light and, most importantly, it diffuses

the light well, making it soft without

a under-powering the flash.



ALSO CONSIDER

Profoto Softbox RFi 60 x 60cm

www.profoto.com

With its high-grade materials the Profoto RFi range offers great



Lastolite Ezybox 54 x 54cm

www.lastolite.com

In design, the Lastolite softbox is very similar to the Manfrotto



Interfit Strobies Speedlight Softbox 40 x 40cm

www.interfitphotographic.com

Although a bit smaller, this softbox

has a bracket and is a particularly good budget option for the off-camera flash beginner.



Out now

Expert reviews of the latest kit to look out for

Lexar Professional Workflow HR2

• £200 • www.lexar.com

TO KEEP up with the increasing speed requirements of professionals, Lexar has introduced the Workflow HR2 station. The modular-based system has four slots that can be configured to contain a combination of SD, Compact Flash and Micro SDHC/Micro SDXC card readers, as well as high-speed storage drives to suit your individual workflow. This upgrade to the original Workflow is now compatible with Thunderbolt 2 and high-speed USB 3.0. Our benchmark testing indicated that the HR2 could generate write speeds as fast as 222.1MB/s and read speeds of 354.5MB/s when combined with the Workflow disk drives, which is great for mass transfers.

One of the best things about the Workflow is that it can back up and transfer image or video data to multiple memory devices in one action, using image browsers such as Photo Mechanic.

Alternatively, files can be dragged and dropped.

Transferring 10GB of raw and

JPEG image data from a highspeed SD card to two different places took less than 5mins. Jon Devo



TP-Link 10400mAh Power Bank

• £24 • uk.tp-link.com

THERE are lots of power bank devices on the market, and their purpose is all broadly the same – to store electricity that you can then use to top up any devices that can be recharged over USB. They're most obviously designed for phones and tablets, but are equally useful for the increasing number of cameras that can be charged in this way.

This TP-Link block has two USB output ports, which can be used simultaneously. One is a standard 1A port for phones and cameras, while the second is a 2A port that can fast-charge high-powered devices such as tablets. Its 10,400mAh capacity should give several full charges for most smartphone or camera batteries, and it comes with a USB cable and carry pouch. The icing on the cake is a built-in LED flashlight, although the button to turn this on is near impossible to find

by touch alone in the dark. With dimensions of 89 x 44mm², it's quite bulky, but still a useful device to have around for a day or weekend away.

Andy Westlake

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With its high-quality

Leica X (Type 113)

The Leica X sports the fastest prime lens on any largesensor enthusiast compact, but is this enough to justify its premium price? **Andy Westlake** investigates

For and against



Fast, high-quality lens is extremely sharp



Analogue control dials give intuitive handling



Easily readable DNG raw files give impressive image quality



Attractive retro styling



Video mode is very basic



Camera limits maximum aperture at closer focus distances

No built-in viewfinder

Where in the range



Leica X-E

The X-E is a more compact model, with a similar design and handling but a slower 35mm (equivalent) f/2.8 lens.



Leica T

Price £2.250 with 23mm f/2 lens Leica's compact system camera féatures a very different smartphone-like touchscreen-driven interface.

Data file

Sensor Output size Lens

Shutter speeds Exposure modes Metering system Exposure comp

Drive mode LCD Viewfinder

AF points Video External mic Memory card Power

Battery life Dimensions Weight

4928 x 3264 pixels 35mm (equivalent) f/1.7 30-1/2000sec 100-12,500 Multi, spot, average ±3EV in 1/3 steps 5fps, 3fps 3in, 920,000-dot LCD Optional EVF 11-point contrast-detect Full HD (1920 x 1080px), 30fps None

16.2MP, APS-C CMOS sensor

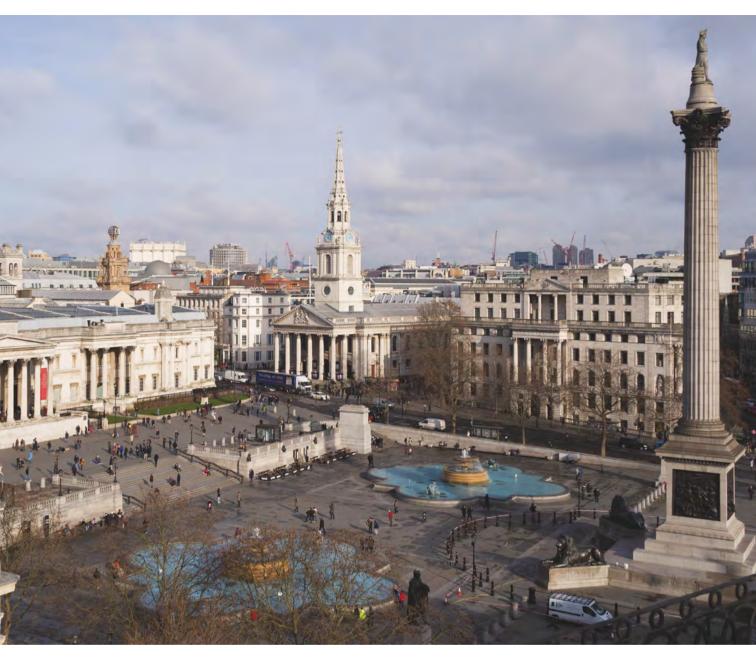
SDHC, SDXC BP-DC8 rechargeable Li-Ion

Approx 350 shots 133 x 73 x 78mm 486g (with battery and card)

f there is one badge that is guaranteed to make photographers' pulses race just that little bit faster, it's Leica's iconic red dot. The German company has been making cameras for 90 years, and its M-series rangefinders are perhaps the most desirable on the planet and among the most expensive.

Like other manufacturers, Leica has had to adapt and reinvent itself for the digital era. It still makes M-mount rangefinders, and, at the other end of the scale, it sells its own reworked versions of Panasonic cameras. In the middle lies the X range of fixed-lens, APS-C-sensor compacts.

The Leica X (Type 113) is in essence a development of the earlier Leica X2, which featured a retro design with analogue control



dials and a fixed 23mm f/2.8 lens. The X is a larger camera with a significantly faster lens – its 23mm f/1.7 prime is the fastest on any current fixed–lens camera. The X2, meanwhile, gets a cosmetic refresh and continues in the range as the Leica X–E (Type 102).

Features

In an age of increasingly complex cameras, the Leica X is a breath of fresh air. It's very simple at heart, with few fripperies or distractions. Essentially, it's primarily designed for one purpose alone – shooting still images. To this end, it has a 16.2-million-pixel, APS-C CMOS sensor, which is shared with other Leica models, including the T compact system camera, the X-E, and the zoom-lensed X-Vario. The fixed Summilux 23mm f/1.7 Asph

lens has a complex design with ten elements in eight groups, including two aspheric lens elements to reduce distortion and aberrations. It can focus as close as 0.2m and is threaded for 43mm filters.

A sensitivity range of ISO 100-12,500 is available, and the X includes a useful Auto ISO program that allows you to set both the highest sensitivity and the minimum shutter speed you're happy to use. This enables you to manage the risk of camera shake I set the minimum shutter speed to 1/60sec and let the camera use the entire sensitivity range. The X has no optical image stabilisation, and while a dual-exposure-based electronic stabilisation system can be turned on in the menu, it's not terribly useful.

Continuous shooting is available

at a respectable 5ps or 3fps, with focus and exposure fixed after the first frame and a seven-shot raw buffer. Two self-timer modes give shutter release delays of 12secs and 2secs – the latter is particularly valuable for tripod-based, long-exposure work, as there's no remote shutter release.

Video recording is available at full HD 1920 x 1080-pixel resolution and 30fps in MP4 format, with sound captured by built-in stereo microphones. It has remarkably few options: you can enable a wind-cut filter, turn electronic image stabilisation on or off, or drop the resolution to HD 1280 x 720-pixel resolution. But that's your lot.

The small pop-up flash is released by a sliding switch on the back of the camera. Alongside auto and forced-flash modes

there's also an option for triggering studio strobes by disabling the metering pre-flash. A hotshoe on the top-plate can be used to mount more powerful external units – it also has contacts allowing the use of the Visoflex (Type O2O) electronic viewfinder.

What's perhaps just as notable about the Leica X is the features it lacks. There are no dynamic range expansion modes, button customisation options, built-in Wi-Fi or electronic levels display. These are all useful features, and while I admire the X's pared-down philosophy, I wonder if it's gone too far.

Viewfinder and screen

The Leica X has a 3in, 920,000-dot LCD screen with a 4:3 aspect ratio. In use, it's sharp,



Set to its B+W High Contrast mode, the Leica X produces great mono shots

bright and detailed, and quite visible in bright sunlight. It's neither touch-sensitive nor articulated in any way, but that's normal for a fixed-lens compact.

The camera offers a number of display modes while shooting. but none is entirely satisfactory. The most basic shows the image with exposure data on a black bar above it. Shutter speed and aperture are included, but not ISO (although oddly, metering mode is). It is possible to show more detailed shooting data, including focus mode. ISO and shots remaining. but this is placed on translucent grey overlays across large swathes of the image, which really distracts from composition. A third mode offers a live histogram and rule-of-thirds gridlines, but the large histogram display has a solid grey background and completely blocks part of the image.

It's also possible to use the add-on Visoflex EVF, which essentially duplicates the camera's display modes in an eye-level finder that can also tilt 90° upwards for shooting at awkward angles. It's a very good finder large, sharp and detailed - but at £400 it's very expensive, and adds considerable bulk.

Build and handling

The Leica X is a £1,500 camera that's assembled in Germany, so we inevitably have high expectations of its build quality. Fortunately these expectations are, to a great extent, met. The body feels solidly constructed, thanks to its all-metal shell, and the various buttons operate with satisfyingly positive clicks. If I have one criticism, it's that the click stops on the top-plate controls are insufficiently firm, so it's a little too easy to knock the shutter speed or aperture dials, or inadvertently set

the power/drive mode switch to continuous mode.

The body design is almost identical to the X-Vario APS-C zoom compact. Of course, the main difference is the lens – it's less bulky and doesn't have a zoom ring. Measuring 133 x 73 x 78mm and weighing 486g, the Leica X isn't a small camera, and tellingly, it's a bit more bulky than either of its most obvious competitors, the Fujifilm X100T and the full-frame Sony Cybershot DSC-RX1R.

With Leica's signature rounded rather than squared-off ends, the X fits nicely in your hand, and the textured finish means that it feels guite secure despite the absence of a handgrip. It sports small shutter speed and aperture dials on the top-plate, and exposure compensation is handled by an electronic dial just under your thumb, which also navigates menus and sets shutter speeds longer than 1sec. Other key settings - ISO, white balance and autofocus mode - have dedicated buttons on the back of the camera. Overall, it's simple and it works pretty well - experienced photographers will find their way around in no time at all.

Focusing

If the Leica X has a weak point, it has to be focusing. The autofocus, while accurate, simply isn't as fast as its peers. This isn't a big problem for static subjects, but it does mean that the camera isn't necessarily the best choice for anything that moves.

Pressing the AF button allows you to select between modes, including multi-area, single point or spot (which uses a smaller focus area for improved accuracy). Holding the button down for a second 'activates' the focus

Focal points

With its unashamedly retro design, the Leica X bears a distinct family resemblance to the iconic M-series rangefinders

Digiscope connector

Unscrewing a metal ring at the front of the lens reveals an outer 58mm thread which is designed to allow attachment to Leica's APO-Televid spotting scopes.

Hotshoe

The hotshoe accepts Leica flash units and the Visoflex (Type 020) electronic viewfinder, and is protected by a slide-on cover.

Top-plate dials

The aperture can be set in ½-stop increments. and the shutter speed in whole stops. In the 1+ position, it runs from 1-30secs in



Battery

The BP-DC8 battery is rated for 350 shots per charge, and is replenished using the supplied AC charger.

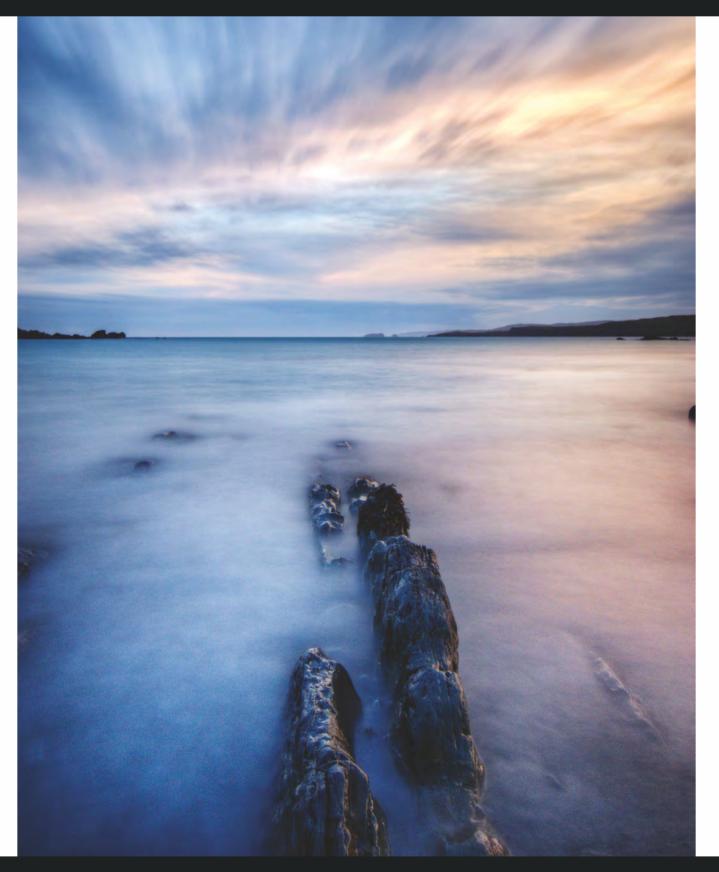
Connectors

A door on the camera's side opens to reveal standard mini USB and mini-HDMI ports for connection to computers and TVs.



133mm

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Here I recovered plenty of shadow detail in the doorway by processing raw

area, allowing you to move it around the frame using the D-pad. This was quite a slow process, so I used the centre point and recomposed instead. Other cameras offer quicker ways of moving the focus area.

Of course, you can always switch to manual focus, which is accomplished by simply rotating the focus ring away from its AF position. There's a basic distance scale, but no depth of field scale for zone focusing, which is a bit disappointing. The only manual focus aid is an optional magnified view. But critically, the X doesn't necessarily open its aperture up fully for manual focus, making it impossible to focus accurately in bright light. For a camera of this type, this is unacceptable, especially as the old X1 had the same problem, and Leica fixed it with a firmware update.

Performance

Of course, what we really want to know is whether the camera offers image quality to match its price. In this type of camera, that means looking at both the sensor and the optics in equal detail.

Leica is famed as a lens maker. and in general the 23mm f/1.7 Asph Summilux doesn't disappoint. It's pretty sharp wide open, and is at its best around f/4-8. Chromatic aberration is very low, and distortion is invisible in the camera's JPEG output. A little digging into the DNG raw files shows that this is because Leica is allowing some residual barrel distortion so as to minimise aberrations towards the corners, then correcting it in software. This is completely transparent to the user, and modern raw converters should take it all in their stride.

There is a catch, though – at

closer focus distances, the lens almost inevitably becomes softer, which is common with fast primes due to spherical aberration. Leica's solution is to automatically stop the lens down as you focus closer, to maintain image quality. So at 1m it only allows a maximum aperture of f/2, reducing to f/2.5 at 0.7m and f/2.8 at 0.45m or closer. On one level this is clever. but I'd prefer to make my own choice, and trade off sharpness against background blur. As it is, these aperture restrictions rather negate the X's main advantage - that is, its faster lens compared to the Fujifilm X100T .

The sensor performs much as we'd expect from a recent APS-C design, but I can't say I'm a fan of Leica's JPEG processing. The default colour mode is a little bland and uninspiring, and is not helped by the auto white balance's tendency to overneutralise. The vivid colour mode is more punchy. but it goes too far for my taste. Sharpening is heavy-handed, giving obvious haloes, and high ISO noise reduction is rather ineffective. It is possible to tweak output settings in the menu, but personally I'd shoot raw for colour. Here the X has the advantage of recording widely readable DNG-format raw files, and the camera ships with Adobe Lightroom in the box.

I spent most of the time shooting in the X's B+W High Contrast mode, which worked well in the dull grey winter weather I encountered during my time with the camera. I like the tonality it delivers, and think it's rather well suited to the classic Leica reportage aesthetic. You can get better results shooting raw and post-processing, of course, but it's always nice to see goodlooking files out of the box.

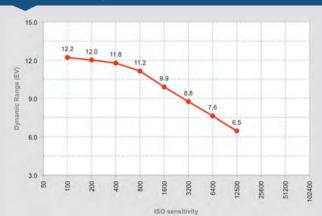
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE Leica X uses a 16.2-million-pixel, APS-C CMOS sensor, most likely a version of the stalwart Sony design that's been used for more than three years. This is in no way a bad thing, as it's still a very good sensor. It may look dated in comparison to newer 24-million-pixel designs, but the X's excellent lens makes the most of the pixels, giving sharp images across the frame.

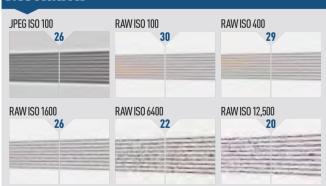
To get the most from the camera, though, you need to shoot raw and process yourself, which will reveal more detail than Leica's somewhat unrefined JPEG processing. Few modern cameras show such a large disparity between JPEG and raw.

Dynamic range



Our dynamic range chart shows reasonable results for an APS-C sensor. The Applied Imaging tests reveal a dynamic range of 12.2 EV at ISO 100, which drops off only gradually up to ISO 800, where we see a perfectly respectable 11.2 EV. But beyond this, it falls more quickly as noise becomes an increasing problem, and at ISO 3200 it reaches a just-about-acceptable 8.8 EV. The two higher settings give a decidedly low range, indicating that there's likely to be excessive noise in the shadows. So we'd avoid using ISO 6400 and 12,500 if possible (indeed, the camera will override them if the light is sufficient).

Resolution



It's in our resolution tests that Leica's JPEG processing most clearly shows its limitations. At around 2600l/ph at ISO 100 it lags well behind raw, which can yield almost 3200 l/ph. Indeed, this is essentially at the theoretical limit of the sensor, implying that Leica hasn't installed an optical low-pass filter. The large APS-C sensor means that resolution doesn't suffer immediately as the sensitivity is increased, only dropping to around 2600 L/ph at ISO 1600 in raw. Thereafter, it falls more quickly, to a low of 2000l/ph at ISO 12,500.



Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 1600



RAW ISO 3200



RAW ISO 12,500





In its JPEG Standard mode, the Leica X gives distinctly muted colours, and strong sharpening haloes are visible around high-contrast edges. Images look very clean at low ISOs, but luminance noise starts showing up in the shadows at ISO 800. As we move further up through the range, we see obvious chroma noise at ISO 1600, and solid colours start to bleed into each other. By ISO 6400 shadows are blocking up completely to conceal noise, and ISO 12,500 is barely usable due to noise and noise reduction.

Much better results can be had from raw, which can give stronger colours, more effective noise reduction and vastly better rendition of fine detail. With careful processing and noise reduction we can coax vastly better results from high sensitivity settings, with even ISO 6400 looking reasonably usable.

The competition



A))

RXI WONY

Fujifilm X100T

Price £970

Sensor 16.3MP X-Trans CMOS **ISO** 100-51,200

The X100T has a ½-stop slower lens than the X100, but it makes up for this with its clever optical/electronic viewfinder. It's also faster and slicker in operation, with a full complement of analogue control dials. It gives lovely JPEG output too.

Panasonic Lumix DMC-LX100

Price £630

Sensor 12.8MP Four Thirds **ISO** 100-25.600

Based around a fast 24-75mm (equivalent) zoom lens and 12.8-million-pixel Four Thirds sensor, the LX100 has a built-in electronic viewfinder and a retro design with lots of control dials. Leica sells its own variant, the D-Lux (Type 109).

Sony Cyber-shot DSC-RX1R

Price £2,000

Sensor 24.3MP full-frame **ISO** 100-102.400

With a 24.3-million-pixel, full-frame CMOS sensor and 35mm f/2 lens, the RX1R is a small camera that packs a considerable punch. It gives extraordinary image quality for a fixed-lens camera, but in return comes at an extraordinary price.

Our verdict

THERE'S plenty to like about the Leica X. It looks like a 'proper' camera, it feels great in your hand and it's refreshingly simple to use. Indeed, with its fast prime lens and top-plate shutter speed and aperture dials, it encourages a creative approach to shooting that's more akin to using a rangefinder than a conventional compact.

The lens is beyond reproach. giving impressive results wide open and getting even better stopped down. The sensor produces output every bit as good as we'd expect from a 16.2-million-pixel APS-C design, too. I'm really not a fan of Leica's JPEG processing, particularly in terms of colour rendition, and was much happier with the results I got from shooting raw and postprocessing. Here, Leica's decision to use the open-standard DNG format, and include a licence for Adobe Lightroom, pays dividends.

Unfortunately, there are a few

areas where the camera falls short. The relatively slow autofocus and unreliable manual focus are its biggest flaws, and I really don't like Leica's decision to restrict the available maximum aperture for closer focus distances (I'd prefer to make that choice myself). I'd love to see a firmware update fixing these issues, which I think would improve the X substantially. The lack of an analogue exposure compensation dial also stands out, given the increasing popularity of this control on other cameras, but in practice the electronic thumb dial does much the same job.

Ultimately, though, the elephant in the room is the Fujifilm X100T, which manages to be faster, offer more external controls, include a viewfinder, and give excellent JPEG output, all at two-thirds of the price. Rationally, it's a better choice in almost every way. But rationality doesn't always come into it with Leica – the lure of the red dot can be hard to resist.



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METERING
AUTOFOCUS
AWB & COLOUR
DYNAMIC RANGE
IMAGE QUALITY
VIEWFINDER/LCD

6/10 8/10 8/10 6/10 6/10 8/10 8/10

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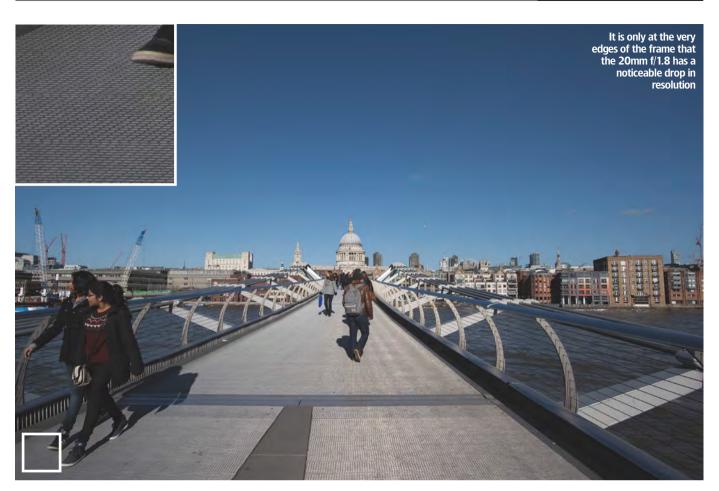


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Nikon AF-S Nikkor 20mm f/1.8G ED

With an f/1.8 aperture, the **Nikkor** 20mm f/1.8GED matches the current class leader. **Richard Sibley** pairs the new wideangle lens with a Nikon D750

ikon has a history of making a 20mm focal length lens going back to 1967 - or back to 1959, if you include the Nikkor-O 2.1cm f/4, which was introduced with the Nikon F. That early 21mm lens was severely disadvantaged as it had a rear element that sat deep inside the Nikon F body. This required the camera's reflex mirror to be locked up for the lens to be mounted and used. As a result, the viewfinder was completely blacked out, so a 21 mm accessory viewfinder was also supplied to help composition.

As optical design and construction improved. Nikon was able to introduce a more conventional Nikkor 20mm f/3.5 lens in 1967, and in 1989 the first Nikkor 20mm f/2.8 autofocus lens appeared. This 12 elements-innine groups design was updated in 1994 to an AF-D version, and this lens remained current until last year, when the new AF-S Nikkor 20mm f/1.8G ED was unveiled

Features

The standout feature of Nikon's 20mm f/1.8 lens is the combination of a wide focal length and large aperture. Designed for 35mm full-frame cameras, the 20mm focal length should be enough to capture even the widest vistas – although while such wideangle views can look very dramatic when you are there, they often fail to translate into a good photograph unless there is something



interesting filling the space in the foreground. With this in mind, the f/1.8 aperture can be used to create a shallow depth of field ensuring that only the foreground subject is sharp, with the background creeping out of focus. It goes against landscape photography rules that dictate everything in the image must be sharp, but using a shallow depth



of field can make for some very interesting images.

Those who shoot starlit landscapes will also enjoy the advantage of the f/1.8 aperture. Shooting such images, especially without introducing noise, relies on having a large aperture so that as much light from the stars can be captured as possible - the f/1.8 aperture should be able to capture both a dimly lit landscape and the stars. The old rule states that to keep the stars in the sky sharp. the exposure time should be no more than 600 divided by the focal length of the lens – a 30sec exposure should therefore be good enough when using a 20mm focal length.

The 20mm f/1.8 lens uses Nikon's Nano Crystal Coating to reduce flare and chromatic aberrations. There are two aspherical and two ED (extra-low dispersion) elements to ensure images are sharp and show minimal distortion.

Although the lens doesn't have Nikon's Vibration Reduction lens-based image stabilisation, this shouldn't be an issue because it is possible to shoot handheld with this lens at around 1/30sec and still get sharp images.

Photographers will be pleased that this lens features a quiet Sonic Wave Motor (SWM), as well as being rear focusing. This means that the front lens doesn't extend or rotate during focusing. This is a real benefit for users of filter,s such as polarisers or ND grads.

Build and handling

Nikon users will immediately feel at home with this 20mm f/1.8 lens, as it offers all the familiarity of the current range of G-series

lenses. There is a ribbed, wide focus ring with a small window showing the current focus distance. As usual, this is a little small and not too detailed, but in this digital age it isn't much of an issue as you can preview the focusing and depth of field via live view. A small switch on the side of the barrel quickly changes between manual and autofocus, and as you would expect, there is no aperture ring as the aperture is changed electronically via the



camera. The lens has a 77mm filter thread and comes supplied with the slot-in HB-72 lens hood, but there is little else to say in terms of the exterior build of the lens.

One noticeable quality is the size of the lens, along with its weight. Those 13 new elements are all larger than in the previous f/2.8 version of the lens, allowing in enough light to make the f/1.8 aperture possible. As a result, the 20mm f/1.8 lens measures 82.5 x 80.5mm compared to the 69 x 54mm of the AF-D 20mm f/2.8. This new construction also increases the weight from 260g to 355g.

However, the current trend for many lens manufacturers is one of quality over convenience - the Sigma 50mm f/1.4 DG HSM | A lens is a prime example of this. There are other 50mm f/1.4 lenses available that are smaller, lighter and much cheaper, but none can match the image quality offered by Sigma's Art optic.

For this test, I paired the AF-S Nikkor 20mm f/1.8G ED with the Nikon D750 and found they were good companions. The lens feels reassuringly solid, and manually focusing is relatively straightforward. Using autofocus was especially fast - even when switching from minimum to infinity it virtually snaps into focus - and the f/1.8 aperture allows a good amount of light for autofocusing, even in low-light conditions.

Image quality

For landscape images, the 20mm f/1.8 lens delivers on its promise. There is very little curvilinear distortion, which is evidenced when





The f/1.8 aperture image (above left) was shot almost at the minimum focus distance

selecting the automatic profile correction in Adobe Camera Raw or Lightroom. A press of the button makes a slight adjustment to the image, but it isn't severe at all. Those wishing to shoot architecture or interiors should also find the minimum distortion a real benefit.

Vignetting is present, as you would expect from a lens of this focal length, and can be noticeable even at f/8. Vignetting bothers some people, but I'm not one of them – it helps draw the eye to the centre of the frame, and it can be easily removed when editing.

In terms of sharpness, the corners do suffer when shooting wide open. However, by f/5.6 they are much sharper, and at f/8 it is only the very corners that have a noticeable drop in resolution from the centre of the frame.

Shooting right into the sun, some green/ magenta chromatic aberration was noticeable. However, this was a very extreme test that I would have expected almost all lenses to fail. Even with the slight aberration, the 20mm coped admirably with the ordeal, and again, the benefit of modern technology meant the raw file was corrected with the press of a button, leaving no trace of it at all.

When using the 20mm lens on a DSLR with an APS-C-sized sensor it becomes the equivalent of a 30mm f/1.8, and it uses the very sharpest part of the imaging circle. Used in this way it will give you virtually edge-to-edge sharpness that is every bit as good as the very centre of the frame. Again, this is something that will appeal greatly to landscape photographers.

However, the aspect I most enjoyed was the f/1.8 aperture. Focusing on subjects that are very close to the lens – even as close as the 20cm minimum focus distance will allow – meant that I could be very creative when framing images. It offers something different for all types of photography, but it is perhaps those shooting video who will benefit the most, creatively, from this lens.

Our verdict

FIXED-focal-length lenses seem to be flavour of the month right now, particularly with photographers looking for the best-quality optics to match the latest generation of high-resolution sensors. As such, the AF-S Nikkor 20mm f/1.8G ED should prove to be extremely popular.

In terms of resolution, the lens is excellent, particularly at f/5.6-f/8, with only the very corners of the image showing a slight blur. There is minimal curvilinear distortion given the focal length of the lens, and the vignetting and chromatic aberration aren't pronounced enough to be an issue. Besides, many of these issues are solved in-camera if you shoot JPEG images.

Those with Nikon DX cameras will be getting a fantastic 35mm (equivalent)

f/1.8 lens, which will suit landscape and street photography. However, what I liked the most was the large aperture, as it really allows for some interesting shallow depth of field compositions.



Data file

Filter diameter
77mm
Lens elements 13
Groups 11
Diaphragm blades 7
Aperture f/1.8-16
Minimum focus 20cm
Length 82.5mm
Diameter 80.5mm
Weight 355g
Lens mount Nikon F

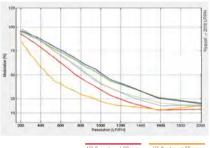
Amateur
Photographer
Testbench
Recommended

* * * *

Nikon AF-S Nikkor 20mm f/1.8G ED

Resolution

Our MTF tests reveal fairly typical behaviour for a fast prime lens. At f/1.8 the centre of the frame is quite sharp, but the edges are noticeably soft. Stop down to the lens's optimum aperture of around f/5.6 to f/8, though, and the lens performs very well. Smaller apertures will result in diffraction blurring.



f/5.6 centre at 20mm

f/1.8 edge at 20mm f/5.6 edge at 20mm f/8 edge at 20mm

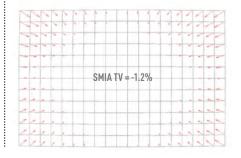
Shading

As usual for a fast prime lens, shading is quite pronounced at maximum aperture, but our graph reveals a gradual fall-off profile across the frame that's unlikely to be visually objectionable in most circumstances. Stopping down reduces the effect considerably, with only very low levels of vignetting at apertures of f/4 or smaller.



Curvilinear distortion

One big advantage of prime lenses over zooms tends to be better control over distortion, and that's evident with the 20mm Nikkor. A figure of -1.2% is indicative of mild barrel distortion. In many situations this won't be noticeable, but it can be easily corrected in post-processing for more critical subjects such as architecture.







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Fixing focus

I bought a Sigma 50mm f/1.4 DG HSM | A lens as one of the few likely to be able to match the 36.3-millionpixel resolution of my D800. I took test shots at all but the smallest apertures, with the camera on a tripod, exposure delay set, and the shutter operated remotely, using phase and then contrast (live view) autofocus. The contrast autofocus shots were all I expected and hoped for, noticeably sharper than my AF-S VR Micro-Nikkor 105mm f/2.8G, but the shots taken using phase autofocus were soft at apertures wider than f/4.5, and softer than equivalent shots with the 105mm.

I don't have any other lenses with apertures wider than f/2.8 to compare the results with. Do these poor phase-autofocus results illustrate the limits of the system, or are they likely to indicate a problem such as back or front-focusing? If so, should I correct it with the setting procedure on my D800 (I assume this is what 'AF Fine Tune' is for), or would it be better to do this using the Dock that is available for adjusting Sigma's Art lenses?

Chris Newman



The Sigma 50mm f/1.4 DG HSM | A lens

These results are indicative of front or back-focusing, which is extremely common with phase-detection AF and fast prime lenses on all brands of camera. It's especially visible with really high-resolution sensors.

The quick fix is to work out and set a focus micro-adjustment in-camera, using AF fine tune. The Sigma USB Dock does much the same thing, but allows different adjustments to be set for four different focus distances. **Andy Westlake**

Snapshot solution

Although I use my Canon EOS 60D for all my 'serious' photos, I have hundreds of snapshots of family events on my smartphone. I would hate to lose these images if I lost my phone, but copying them from my phone to my computer is somewhat laborious. Do you have any simple solutions?

Paul Litten

I understand where you are coming from, Paul. Transferring images can be time-consuming if you do it manually, but a number of apps can help sync your images with your computer. I favour Dropbox, an online storage provider that allows you to upload and save files securely online, with apps available for PC, Mac and Android and iOS operating systems.

My phone is set up to save every image to a Dropbox folder, via the Dropbox app installed on my phone. When I then log on to my computer at home, the Dropbox folder on my desktop shows all the files I have in my online Dropbox archive. The desktop folder works just like a normal folder, so I can drag the photos out of it and put them straight onto a back-up hard disk. At this point, I can delete them

Bag supplier

I have been looking out for a suitable shoulder bag to complement the classic styling of my Fujifilm X-T1 for some time. After reading your review of the Fivedotsix Model 2 bag (AP 7 February), I visited Fivedotsix's website, only to find the site difficult to navigate because it is in Swedish. Where can I buy one of these bags? **Howard Jenkins**

The website address we linked to from the review was to www.fivedotsix.com, which you rightly point out was in Swedish, but a link has since been added to the

homepage to direct you through to the UK website (www.fivedotsix.co.uk). which is easier to navigate and clearly illustrates all the current premium bags in the line-up. As things stand, you won't find Fivedotsix bags distributed here in the UK, so to place an order you'll need to visit the website and the bag will then be shipped to you at no extra cost in around 4-7 days. **Michael Topham**



from Dropbox and my phone. However, I generally leave important images saved to Dropbox, so I have access to them anywhere in the world and have a second backup option.

Dropbox is free and offers 2GB of space, which is plenty to store hundreds of smartphone images. If you require more space, or want to use it to back up other images, 1TB of space costs £7.99 per month.

Richard Sibley

Picture quality

I recently bought a camera with built-in Wi-Fi. I really didn't think I'd like it, but it's great, as I like controlling my camera from my phone.

I've also started putting pictures on Facebook, for my family to see,

but they always look much worse than on the camera. Colours look pixelated with no detail. Am I doing something wrong? Would using Wi-Fi to upload images from my phone make a difference?

Martin Livingstone

I agree with you, Martin. I was sceptical about Wi-Fi on cameras, too, at first, but now feel lost without it. I find it great to be able to share pictures quickly with family and friends.

Regarding Facebook, though, I'm afraid there's not much you can do. No matter how well you prepare your images, they'll just get greatly compressed, which removes fine detail and subtle colour gradation. This is mainly to make it quicker



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Technical Support

for teenagers to download selfies over slow data connections. If you want your family to see how nice your shots really are, then using a proper photo-sharing site such as Flickr is a better idea. **Andy Westlake**

Alternative models

Katie Jane Collins

I am desperately looking for a cheaper alternative to the Olympus Pen E-PL7. I'll be using it for close-up shots for my blog, and also landscape images for my travels. What do you suggest?

I'd suggest looking at some older entry-level compact system cameras. The following models are all available new, and are broadly similar in terms of design and key features: Olympus Pen



The Lumix GF6 is suitable for both close-up work and travel images

E-PL5, £300 with 14-42mm lens; Fujifilm X-A1, £300 with 16-50mm lens; Panasonic Lumix DMC-GF6, £300 with 14-42mm lens; Samsung NX3000, £250 with 16-50mm lens; Sony Alpha 5000, £250 with 16-50mm lens.

It's worth making a list of all the features you really want (such as Wi-Fi, tilting screen, touchscreen) and checking each camera's specifications. For example, some of these models use separate small flash units, which is less convenient than having one that is built in. Check the reviews, then, if possible, go to a camera shop and get hands-on, to decide which one you like the best.

Andy Westlake



BLAST FROM THE PAST

Sony Alpha 77

Ian Burley recalls a model that marked an innovative new approach by Sony

LAUNCHED August 2011

PRICE £1,149 (body only)

GUIDE PRICE TODAY £495 (body only)

THE ALPHA 77 was an impressive push by Sony into the semi-professional DSLR market, bravely innovating with a fixed semi-silvered mirror that allows a very fast shooting rate of up to 12fps, plus phase-detection AF uninterrupted by a conventional mirror flapping up and down. At £495, it's a lot of camera for a very reasonable price.

What's good A lot: a solid, sealed magnesium-alloy body; an excellent 921,000-dot rear screen; full-time AF; 12fps shooting; video modes supporting full HD 50/60p frame rates; a 2.4-million-dot OLED electronic viewfinder; a 24-million-pixel APS-C Exmor sensor; and great ergonomics. Plus, the Alpha 77's 16-50mm (24-75mm equivalent) f/2.8 kit lens is a fine performer.

What's bad Sony probably felt the Alpha 77 had to attract devotees of big and heavy full-frame DSLRs, and the Alpha 77 is itself big and heavy, especially for an APS-C-sensor camera. As we had come to expect from Sony, the Alpha 77's JPEG image output was unremarkable and you're much better off using raw files.

HOW IT WORKS



Infrared filter

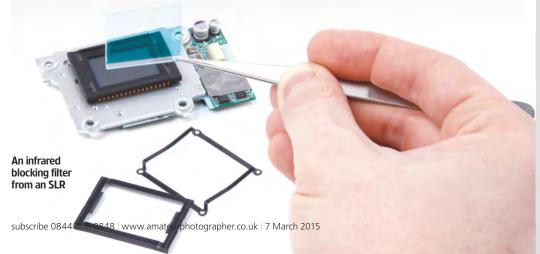
I EXIST in various specifications and forms for a multitude of applications. I am also commonly misnamed. You may think you don't have me, but the chances are very high that I'm built in to your camera to start with.

So what is 'infrared'? This is light categorised as extending from the red end of the light spectrum where it becomes invisible to the typical human eye, at around 700 nanometres wavelength and greater. At very long wavelengths, infrared light can be used for thermal imaging.

So why is invisible infrared light relevant to photography? For a start, digital camera sensors can 'see' infrared light, so if you want to record a natural view of your subject, you need me to filter out infrared light. If too much infrared light gets through, effects such as reduced contrast, unnatural colour tone and other image-quality

problems are introduced. This is why cameras usually incorporate an infrared filter or 'hot mirror' in front of the image sensor.

You may think you need me if you would like to shoot in infrared. In fact, so-called infrared filters, sometimes called R72 filters, which enable some unmodified digital cameras to shoot infrared – albeit via very long exposures – actually block out most visible light apart from infrared. The best way to shoot infrared with a digital camera is to replace the standard infrared sensor filter in the camera with a clear glass filter or a less powerful infrared filter. If the former, you will be able to use a selection of different-strength infrared filters fitted to the camera lens according to the type of infrared photography you are interested in, be it near-infrared false colour photography or black & white infrared photography.







Power beyond its size



The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuii fit.

Visit www.kenro.co.uk to find out more.













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Technical Support

Jason Hawkes reveals the cameras that have shaped his photographic life



Jason Hawkes



Jason Hawkes has specialised in aerial photography for the past 24 years. He has photographed locations around the world while shooting for advertising agencies, architectural visualisation companies and

magazines. He has produced more than 50 books of aerial photography. To see more of his work, visit www.jasonhawkes.com.

Olympus OM-4 Ti This was my first 'real' camera. I loved the built-in multi-spot meter. As far as I remember, you could take six spot readings before taking the shot. I used it while studying photography at the University of Westminster in London. I only had a 50mm lens for my OM-4 Ti, but as my tutor used to



say, it's really all you need and if you can't get a great shot with a 50mm, you might as well forget photography.

Nikon F3 When I left college, I bought an F3, along with a few decent Nikon lenses. It's a classic camera, but looking back at it now it looks so old-fashioned. I'm very glad I started my career shooting on film: at college I used a Sinar 5x4in plate camera and had to ensure each image was perfect before pressing the shutter. I started shooting aerial views with

my F3, and remember writing to Nikon to see if the company would provide

Pentax 645

In the early 1990s, I realised I was going to need a mediumformat camera, and I chose the Pentax 645 as it was so similar in many respects to shooting with a 35mm SLR. On shoots, I had about 15 backs preloaded with ISO 200 film, which gave me around 30 shots per back. I'd sit in the back of the helicopter making notes of

and marking up each roll as I shot it. This really was quite a good workhorse of a camera.



Nikon D3 I used to hire various Hasselblads and different backs in the early days of digital, but when the Nikon D3 came out I immediately bought a couple of bodies and four lenses. This is when I got into shooting night aerial views, although I still needed large gyro mounts to steady the camera. I had large GPS units that I'd plug into the camera, to

input the coordinates into the Exif data of the image. The D3 offered clean images at ISO 1000 and it really was a game-changer for the industry.



Nikon D810 For the most part, I now use the D810 and the earlier D800. I love the way Nikon cameras handle and the resolution from the D810 is just amazing for the kind of work I do while hanging out of the side of a helicopter. I use lenses from a 14mm up to

a 400mm and particularly like the 80-400mm zoom for getting in tight on subjects. I'm really looking forward to seeing

what Nikon brings out next.

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OLYMPIES F-91 (2Mp - 14-42; EINS AND LEATHER GASE MINT BOXED, 214-9.00 CHYMPIES F-91 XMH 14-42; EINS GAMPETER MINT BOXED — 519-9.00 SIGMA 10-20mm H4/5.00 EC S KISM OLYMPIES AUTOS MINT+40000 — 224-5.00 CHYMPIES SIGMA 2 MACRO ZUIKO DIGITAL ED 40/20m MINT (CASED — 284-5.00 CHYMPIES 12 - 80mm 2 2.4.5 VND ZUIKO DIGE DA 4780S MINT CASED — 244-5.00 CHYMPIES 12 - 80mm 2 2.4.5 VND ZUIKO DIGE DA 4780S MINT CASED — 244-5.00 CHYMPIES 13 - 200mm 14/5.6 ZUIKO DIGITAL 40/20 S LISMA MINT — 2025-5.00 CHYMPIES 14 - 25 EZICINSION TIBE 25mm MINT CASED — 295-5.00 CHYMPIES 14 - 25 EZICINSION TIBE 25mm MINT — 299-0.00 CHYMPIES 14 - 25 EZICINSION TIBE 25mm MINT — 299-0.00 CHYMPIES 14-25 EXITERY GRIP FOR E 250 DOV MINT — 299-0.00 CHYMPIES 14-25 EXITERY GRIP FOR E 250 DOV MINT — 259-0.00 CHYMPIES 14-25 EXITERY GRIP FOR E 250 DOVEN — 259-0.00 CHYMPIES 14-45 EXISM WITE ZEVEL-45 MOVED. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 259-0.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-4 FOR GI VIMPIES DIGITAL MINT SOURD. — 244-5.00 CHYMPIES 1-
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KENCO DG CANON FIT TUBE SET 12,20,36mm MINT BOXED
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SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS NEW£495.00 SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD MINT-BOXED£299.00
TAMRON 90mm f2.8 SP DI MACRO LENS MINT BOXED£225.00 TAMRON 18 - 270mm f3.5/6.3 DI II VC£195.00
SIGMA 1/0 - SUOMIN 15/0-5. APV CUMP IN HOUR WIN - SUCAD . 2293.00 TAMRON 90mm 12.8 PD I MACROL ELIS MINT BOXED
GANON COMMITTA FU MINT BUXED
Contax 'G' Compacts & SLR & Ricoh
CONTAX G2 BODY WITH STRAP & MANUAL MINT-BOXED£465.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD MINT- £185.00 CONTAX TLA 140 FLASH FOR G1/G2 MINT CASED 655.00
CONTAX TLA 200 FLASH FOR G1/G2 MINT CASED £89.00 CONTAX GD1 DATABACK FOR CONTAX T3 MINT-ROYED £60.00
CONTAX 90mm (2.5 SUNMAR *C" + HODD MMT - + 1455.00 CONTAX TLA 4.00 FLASH FOR 6152 MMT CASED
CONTAX RX BODY WITH MANUAL MINT-BOXED
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION MINT
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD MINT
CONTAX 135mm F2.8 SONNAR T* MM EXC++BOXED
CONTAX 28 - 70mm 13.5/4.5 VARIU SUNNAR 1° MIM MINT BUXED
Leica 'M'. 'R' & Screw & Binoculars
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES MINT£195.00
LEICA M4 CHROME BOUT MINT/EXC+++ £595.00 LEICA M4P BLACK BODY EXC++ £595.00
LEICA M2 BODY COMPLETE WITH INST BOOK MINT-BOXED
LEICA M3 DOUBLE WIND WITH CASE EXC+++ CASED£695.00 LEICA Mda BODY SER No 12659XX CIRCA 1970 MINT£425.00
I LEICA Mda BODY SER No 14111ΧΧCIRCA 1975-76 ΕΧC++ £399 00
LEICA II & 50mm f2 NICKEL ELM ("FROM A COLLECTION") EXC++£365.00
LEICA II & 50mm f2 NICKEL ELM ("FROM A COLLECTION") EXC++£365.00 Leica IIF red Dial Body ("From a collection") excx+++£245.00 Leica III Body Really Nice One Exc
LECIA MC CHRUINE BUDY MINI PAXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
LEICA II & 50mm PO MICKEL ELM ("FROM A COLLECTION") EXC++
EICA II & 50mm P NUCLE LIM ("FROM A COLLECTION") EXC++
EIGA II & SOmmer PINCEL EIM ("FROM A COLLECTION") EIXC++ . £365. DO EIGA III RED DIA BODY ("FROM A COLLECTION") EIXCX+++ . £245. DO EIGA III BODY REALLY INICE ONE FIX . £245. DO EIGA IIII STANDAR WITH 56M FZ COLL SUMMITAR EXC+++ . £245. DO EIGA IIII STANDAR WITH 56M FZ COLL SUMMITAR EXC+++ . £245. DO EIGA III FARD DIAL WITH 6ASE EXC+++ . £245. DO EIGA III RED DIAL WITH 6ASE EXC+++ . £245. DO EIGA III BODY COLLEY WITH 6ASE EXC+++ . £245. DO EIGA III BODY COLLEY WITH 6AMS EXCHAINT . £255. DO VIOLITAINOR BESSA RZ M & YOUTGLANDER GRIP MINITODED . £252. DO 28SS ZYMMER JUSTINIONE MINITODED & \$100. DO EXESS ZYMMER JUSTINIONE MINITODED . £252. DO ESSS ZYMMER JUSTINIONE MINITODED . £252. DO ESSS ZYMMER JUSTINIONE MINITODED & £252. DO ESSS ZYMMER JUSTINIONE MINITODED . £252. DO ESSS ZYMMER JUSTINIONE MINITODED & £252. DO ESSS ZYMMER ZYMMER AND ESSS ZYMMER Z
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Medium & Large Format

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CORFIELD WA67, 47mm S/A GLASS SCREEN. POL BACK EXC+++	£1.595.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER MINT BOXED	£325.00
RRONICA ETRSI, 80mm PS WLF 120 RK COMPLETE MINT ROXED	£225.00
BRONICA ETRSI COMPLETÉ WLF.120 BACK. 75mm LENS MINT	£199.00
BRONICA ETRSI COMPLETE WLF, 120 BACK, 75mm LENS MINT- BRONICA 40mm f 4 PE LENS TOTALLY AS NEW MINT BOXED	£195.00
RRONICA 40mm f4 7FN74NON FOR FTRS/FTRSi MINT-	£159.00
BRONICA 50mm f2.8 ZENZANON MC EXC+++	£99.00
BRONICA 150mm f3.5 PE LENS TOTALLY AS NEW MINT BOXED	£149.00
BRONICA 150mm f3.5 ZENZANON E MC MINT BOXED	£99.00
BRONICA 150mm f3.5 ZENZANON E MC MINT	£89.00
BRONICA 150mm F4 E MINT- BRONICA ETRSI 120 BACK MINT BOXED BRONICA POLAROID BACK FOR ETRSI, ETRS etc MINT BOXED	£89.00
BRONICA ETRSi 120 BACK MINT BOXED	£69.00
BRONICA POLAROID BACK FOR ETRSi, ETRS etc MINT BOXED	£59.00
BRONICA AEII METERED PRISM EXC+' BRONICA PLAIN PRISM FOR ETRS/ETRSI MINT	£75.00
BRUNICA PLAIN PRISM FUR ETRS/ETRSI MINT	£75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI EXC++	£59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI etc MINT Bronica speedgrip for etrs/etrsi Mint	£/5.UL
DRUNICA SPEEDURIP FUR EIRS/EIRSI MINI	240.00
BRONICA MOTOR WINDER E EXC+++ BRONICA 150mm f3.5 ZENZANON S MINT	£89.UL
BRONICA 13011111 13.3 ZENZANON 3 MINTBRONICA SQAI COMP WITH 80mm PS,WLF,120 BACK MINT	CA7E OC
DRONICA SEME 44 TENTANON DE EOD EO MINT CACED	C4 /5 OC
BRONICA 65mm f4 ZENZANON PS FOR SQ MINT-CASED Bronica 110mm f4 PS ZENZANON MACRO FOR SQ MINT-CASED	2265.00
BRONICA 150mm f4 PS ZENZANON FIRST ON SQ MINT-CASED	21/15/00
BRONICA PRISM ME METERED FOR SQA/SQAI MINT	£89.00
BRONICA SPEED GRIP FOR SOA/SOAI MINT-	£59.00
BRONICA SPEED GRIP FOR SQA/SQAI MINT- FUJI G617 COMPLETE AND WITH FITTED CASE MINT-	£1.195.00
FUJI GA645 ZI PROFESSIONAL TOTALLY AS NEW MINT BOXED	£395.00
MAMIYA 6 WITH 50mm f4 & 150mm f4 5 + HOODS + FILT MINT-	£1 499 NO
MAMIYA 6 RODY WITH 50mm f4 "G" FOR 6 + HOOD FILT MINT-	£1 195 00
MAMIYA 150mm f4.5 "G" WITH HOOD MINT MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/711 MINT BOXED	£365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II MINT BOXED	£799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II MINT BOXED	£395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II MINT	£425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ MINT	£199.00
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WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7 MINT-BOXE Yashicamat 124g complete with case mint-cased	£199.00
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NIKON MB-40 BATT GRIP FOR F6 MINT BOXED£169.00 NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS MINT BOXED£395.00
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MIKON F3 IP DODY EICH-BOXED MIKON F3 BODY EICH-BOXED MIKON F3 BODY EICH- MIKON F2 PHOTOMICS SILK WITH NIKON 50mm f1.4 MINT- STANKIN F2 PHOTOMICS SILK WITH NIKON 50mm f1.4 MINT- STANKIN F2 PHOTOMICS BOX VISION F1.5 MIKON F2 PHOTOMICS BOY EICH- MIKON F2 BODY CHROME EICH- MIKON F2 BODY CHROME EICH- MIKON F3 EICH BOXED F1.5 MIKON F1.5 MIKON F2 PHOTOMICS BOY EICH- MIKON F2 BODY CHROME BODY EICH- MIKON F2 BODY CHROME BODY EICH- MIKON F2 EICH BORROMEY CASE F3 WITH MD4 (RARE) EXC+++ EICH MIKON F2 C2 BOXED F1.5 MIKON F2 BOXED F1.5 MIKON F2 F1.5 M	NIKON F3T CHAMPAGNE REALLY NICE CONDITION MINT	£595.0
NIKON 17 BOOV PERALLY CLEAN BODY MINIT- MIKON 17 BOOV PECC++ PERALLY CLEAN BODY MINIT- SERVICE STATE OF THE STATE OF TH	NIKON E3 HP BODY EXC++BOXED	£299 N
MIKON P Z PHOTOMIC S BIK WITT NIKON SOmm T.4 A MINT- MIKON P Z PLAT PISSIM (MEY SLIGHT DINK OP PISSIM) ECC+++ STANKON P Z PLAT PISSIM (MEY SLIGHT DINK OP PISSIM) ECC+++ ENKINO R TEZ BLACK BODY EKC++ ENKINO R TEZ BLACK BODY EKCH+ MIKON R TEZ BLACK BODY EKC++ ENKINO R TEZ BLACK BODY EKCH+ MIKON R TEZ BLACK BERILDHY CASE FOR F3 MINT- ENKINO R TEZ BLACK BODY EKCH+ MIKON R TEZ BLACK BOW EKCH+ MIKON R TEZ BLACK BOW EKCH+ MIKON R TEZ BLACK BOW MINT- MIKON R TEZ BLACK BOW MINT- MIKON R TEZ BLACK BOW MINT- MIKON SOMM TEXT BOW MINT- MIKON TEXT BOW MINT- MIKON TEXT BOW MINT- MIKON TEXT BOW MINT- MIKON TEXT BOW MI	NIKON F3 BODY REALLY CLEAN BODY MINT	£299.0
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NIKON FEZ BLACK BODY EXCH+ NIKKOR MAY CHORNE BODY ESCH+ ENKING FROM THE BODY CHORNE MINT- NIKKON FAZ CHORNE BODY ESCH+ ENKING 76 TO BERGIUNDY CASE FOR F3 MINT- SERVICE AND		
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NIKKOR HAS THE DODY CHROME MINT- NIKKOR 75 CF 10 BERGUNDY CASE FOR F3 MINT- NIKKOR 75 CF 20 BERGUNDY CASE FOR F3 MINT- NIKKOR 75 CF 20 BERGUNDY CASE FOR F3 MINT- PARKON 26mm 25 A I MINT- NIKKOR 26mm 25 A I MINT- NIKKOR 26mm 25 A I MINT- NIKKOR 26mm 25 A I MINT- PARKOR 26mm 25 A I MINKOR MINT- PARKOR 26mm 27 A I MINKOR MINT- PARKOR 26mm 27 A I MINKOR 26mm 27 A I MINKO	NIKON FE2 BLACK BODY EXC++	£145.0
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NIKON 15 CF 20 BERGUNDY CASE FOR 73 MINT	NIKKORMAT FT2 BODY CHROME MINT	£75.0
NIKON 25mm 25 A1 KIMT- STEM 25mm 25mm 25mm 25mm 25mm 25mm 25mm 25m	NIKON F3 CF 100 BERGUNDY CASE F3 WITH MD4 (RARE) EXC+++	£199.0
NIKON 28mm 2.5 AI EXC++ NIKON 38mm 2.5 AI EXCH++ NIKON 38mm 2.5 AI MINKTON NIKON 38mm 2.4 AI REALLY NICE LEIN MINT MINT CASED. 23 NIKON 58mm 2.4 AI REALLY NICE LEIN MINT MINT CASED. 23 NIKON 58mm 2.6 AIR MINTON NIKON 58mm 2.6 AIR SMINT- EXILIARY SHAPP LEIN MINT- EXILIARY SHAPP LEI	NIKON F3 CF 20 BERGUNDY CASE FOR F3 MIN1	£69.0
NIKON 25mm E3.5 AIS MINT. NIKON 45mm E3.6 MINKOOR MINT —		
NIKON 45mm 2.5 6N HINKON MINIT- NIKON 55mm 1.2 AL REALY NICE LEIS MINT MINIT CASED. 2.5 NIKON 55mm 2.4 MERCH NIKOR AS MINIT- 1.5 NIKON 55mm 2.5 MERCH NIKOR AS MINIT- 1.6 NIKON 55mm 2.5 MERCH NIKOR AS MINIT- 1.7 NIKON 55mm 2.5 KEPMON ACULETON MINIT BOYED. 2.7 NIKON 55mm 2.5 KEPMON ACULETON MINIT BOYED. 2.8 NIKON 155mm 4.8 MERCH NIKOR MINIT DEVED. 2.9 NIKON 155mm 4.8 MERCH NIKOR MINIT DEVED. 2.9 NIKON 155mm 4.8 MERCH NIKOR MINIT DEVED. 2.1 NIKON 155mm 4.8 MERCH NIKOR MINIT DEVED. 2.2 NIKON 35mm 2.2 ALS SHORT TELEPHOTO BINH NODO MINIT BOYED. 2.1 NIKON 35mm 1.8 MERCH NIKOR GECH-4CASE. 2.2 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 2.3 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.4 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.5 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 - TOWN 1.8.3 MERCH NIKOR MINIT BOYED. 3.6 NIKON 3.5 NIKON 3.5 SENIES E ZOOM EXCH- 3.6 NIKON 3.5 SENIES SENIES E ZOOM EXCH- 3.6 NIKON 3.5 SENIES SENIES E ZOOM EXCH- 3.6 NIKON 3.5 NIKON 3.5 SENIES E ZOOM TELEPHOTO MINIT BOYED. 3.6 NIKON 3.5 SENIES SENIES E ZOOM TELEPHOTO MINIT BOYED. 4.6 NIKON 1.8		
NIKON 50mm #1 2.4 REALLY NIGE LEIS MINT MINT CASED. NIKON 55mm #2.8 MIGRO NIKOKOR ASI MINT- SEMIKON 55mm #2.8 MIGRO NIKOKOR ASI MINT- SEMIKON 55mm #2.4 REALLY SHARP LEIS MINT- SEMIKON 55mm #2.4 ASI MEALD NIKOR LEIS MINT- SEMIKON 155mm #2.4 ASI MICRO NIKOR MINT DOXED. SEMIKON 155mm #2.4 ASI MICRO NIKOR MINT DOXED. NIKON 155mm #2.4 ASI MICRO NIKOR MINT- NIKON 155mm #2.4 ASI SHORT TELFHOTO BINH HOOD MINT BOXED. SEMIKON 155mm #2.4 ASI SHORT TELFHOTO BINH HOOD MINT BOXED. SEMIKON 155mm #2.4 ASI SHORT TELFHOTO BINH HOOD MINT BOXED. SEMIKON 155mm #2.4 ASI SHORT TELFHOTO BINH HOOD MINT BOXED. SEMIKON 155mm #2.5 MISKOR DIX MINT- SEMIKON 250mm #4 MIRROR LEIS MINT HITTER SET MINT CASED. SEMIKON 35- 105mm #3.4/4 ASI ZOOM MIKKOR MACRO ASI MINT- SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO EXC++ SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO EXC++ SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO MINT DOXED. NIKON 35- 105mm #3.4/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.4/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.5/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.5/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.5/4 ASI ZOOM MACRO MINT DOXED. SEMIKON 35- 105mm #3.5/4 ASI ZOOM MACRO EXC++ SEMIKON 105- 105mm #3.5/4 ASI ZOOM MACRO EXC++ SEMIKON 105	NIKON ZOIIIII 13.3 AI3 MINT	Z120.00
NIKON SOME TE A AS MINT— S. S. MIRKON SSOME TE AS MINT— S. S. MIRKON SSOME TE AS MIRKON RIKKOR ALS MINT— S. S. MIRKON SSOME TE AS FROM A COLLECTION MINT BOXED. 22 MIKKON 1565 ME AS FROM A COLLECTION MINT BOXED. 23 MIKKON 1565 ME AS SHORD A COLLECTION MINT BOXED. 24 MIKKON 1565 ME AS MIRKON MINTON TE PEPHOTO BINH HOOD MINT BOXED. 25 MIKKON 1565 ME AS MIRKON MINTON ECC. 16 MIKKON 2000 ME AS MIRKON RIKKON BOXED. 26 MIKKON 2000 ME AS MIRKON RIKKON BOXED. 27 MIKKON 3000 ME AS MIRKON RIKKON BOXED. 28 MIKKON 3000 MIRKON MIRKON MINTON AS PORT MINTON MIN	NIKON 4311111 12.0 UN NIKKON MINT I	C20E 0
NIKON SSSmm 2.8 MICRO NIKKOR ALS MINT- KINKON SSSmm 1.8 A REALLY SHARP ISIS MINT- EXEMINON SSSS MI S A REALLY SHARP ISIS MINT- EXEMINON SSSS MI S A REALLY SHARP ISIS MINT- EXEMINON 1555 MI S A SI MICRO NIKKOR MINT DOKED. EXEMINON 1555 MI S A SI MICRO NIKKOR MINT DOKED. EXEMINON 1555 MI S A SI SHORT TELEFORD SINH MODO MINT BOXED. EXEMINON 2055 MIN MINKOR O MINT-6255 D. F. TAMBON 3055 MINK MIKKOR O MINT-6255 D. F. MIKKON 55 - TOSIN SINK SINK SINK MIKKOR MINK SINK SINK SINK SINK SINK SINK SINK S	NIKON SOMM E1 9 AIS MINT.	2350.U IN 072
MIXON SSSIM 18.4 JA FEALLY SHARP LEIS MINT- MIXON SSSIM 12.4 SEPONA A COLLECTION MINT BOXED 25. NIXON 1565 ME 2.5 ALS MIXED NIXON MINT BOXED 26. NIXON 1555 ME 2.5 ALS MIXED NIXON MINT SOLED 35. NIXON 1555 ME 2.5 ALS MIXED NIXON MINT SOLED 35. NIXON 2050 ME 14.8 MIXED NIXON EXPENTED BINH 1000 MINT BOXED. 27. NIXON 2050 ME 14.8 MIXED NIXON EXPENTED BINH 1000 MINT BOXED 27. NIXON 2050 ME 14.8 MIXED NIXON EXPENTED BINH 1000 MINT BOXED 27. NIXON 305 MINT SOLED SEPON EXPENTED MINT CASED. 27. NIXON 1000 MINT SOLED WINT FILTER SET MINT CASED. 27. NIXON 1000 MINT SOLED WINT FILTER SET MINT CASED. 27. NIXON 1000 MINT SOLED WINT FILTER SET MINT CASED. 27. NIXON 1000 MINT SOLED WINT FILTER SET MINT CASED. 27. NIXON 1000 MINT SOLED WINT FILTER SET MINT CASED. 27. NIXON 1000 MINT SOLED WINT SO	NIKON JUIIII FI.O AIJ MINT	279.U
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MIKON 105mm 12.3 AIS MIKEON INKKOR MINT BOXED. 35 MIKON 135mm 42.3 AIS MIKEON INKKOR MINT T- 27 MIKON 135mm 42.3 AIS SHORD TITLE PRIPTIOR BITM HOOD MINT BOXED. 47 MIKON 205mm 44 MIKKOR D MINT GEOCH-14CASE 2. 28 MIKON 205mm 46 MIKKOR D MINT GEOCH-14CASE 2. 29 MIKON 205mm 46 MIKKOR D MINT GEOCH-14CASE 2. 20 MIKON 35 - TORIN 23.5 AIS DE WITH FILTER SET MINT CASED. 21 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 21 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 21 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 21 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 22 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 23 MIKON 35 - TORIN 23.45 ZOOM MIKON MACRO AIS MINT 2. 24 MIKON 35 - TORIN 23.45 ZOOM MACRO MINT BOXED 2. 25 MIKON 35 - TORIN 23.45 ZOOM MACRO MINT BOXED 2. 26 MIKON 36 - TORIN 23.45 AIS EXCH. 27 MIKON 37 - TORIN 23.55 MIKON MINT BOXED 2. 28 MIKON 37 - TORIN 35.5 MIKON MINT BOXED 3. 29 MIKON 37 - TORIN 35.5 MIKON MINT BOXED 3. 20 MIKON 37 - TORIN 35.5 MIKON MINT BOXED 3. 20 MIKON 37 - TORIN 35.5 MIKON MINT BOXED 3. 20 MIKON 37 - TORIN SINT BOUGH EACH RELEASE MINT 3. 21 MIKON 10 MIT SOUR DEVELOR HEADER AIR MINT 2. 20 MIKON 10 MIT SOUR DEVELOR HEADER AIR MINT 2. 20 MIKON 10 MIT SOUR DEVELOR HEADER AIR MINT 2. 21 MIKON 10 MIT SOUR SUTERION RING MINT SOUR 2. 22 MIKON 10 MIT AIR DEVELOR MINT 3. 23 MIKON 10 MIT SOUR SUTERION RING MINT 2. 24 MIKON 10 MIT AIR MINT 20 MIKON 10 MIT AIR MINT 2. 25 MIKON 10 MIT AIR MINT 2. 26 MIKON 10 MIT AIR MINT 2. 26 MIKON 10 MIT AIR MINT 2. 27 MIKON 10 MIT AIR MINT 2. 28 MIKON 10 MIT AIR MINT 2. 29 MIKON 10 MIT AIR MINT 2. 20 MIKON 10 MIT AIR MINT 2. 21 MIKON 10 MIT AIR MINT 2. 22 MIKON 10 MIT AIR MINT 2. 23 MIKON 10 MIT AIR MINT 2. 24 MIKON 10 MIT AIR MINT 2. 25	NIKON 85mm f2 AIS (FROM A COLLECTION) MINT ROYED	£245 N
MIKON 105mm 14 AS MIKRO NIKKOE MINT-		
MIKON 135mm 12.3 AIS SHORT TELEPHOTO BAIN HOOD MINT BOKED MIKON 200mm 14 MIKOOR D MINT CASED TAMBON 300mm 24 MIKOOR D MINT CASED TAMBON 300mm 22.5 PI D LF WITH AIT 14 EXTENDER EXC++ AIRMON 305mm 18 MIRBOR LISK WITH FILTER SET MINT CASED TAMBON 305mm 23.45 AT 200M MIKON MACRO MINT FILKIN 35 - 105mm 13.34.5 AT 200M MIKON MACRO MINT LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED LIKON 35 - 105mm 13.34.5 AT 200M MACRO MINT SOVED MIKON 17 - 15mm 13.5 SHIKS CRV+ MIKON 17 - 15mm 13.5 SHIKS ZOOM TELEPHOT MINT LIKON 18 - 15MM 13.5 SHIKS ZOOM TELEPHOT MINT LIKON 18 - 15MM 13.5 SHIKS ZOOM TELEPHOT MINT LIKON 18 - 15MM 13.5 MIKON MINT SOVED MIKON 17 - 15mm 13.5 SHIKS ZOOM TELEPHOT MINT LIKON 18 AT 15MM 13MM 15MM 15MM 15MM 15MM 15MM 15MM	NIKON 105mm f4 AIS MICRO NIKKOR MINT-	£275.0
MIXON 2006mm 44 AIS MIXEOR DIXCOR EXC+++CASE. 2. MIXION 2006mm 44 MIXEOR D MIXT-CASED. 2. FI TAMBORI 300mm 28.8 FI DI E WITH TAM 1.4 EXTENDER EXC++ MIXION 300mm 81 MIRROR LEIS WITH THE TEST STIMIT CASED. 2. MIXION 35 - 700mm 13.3/4.5 Z000M MIXION MACRO MIXT DOX 1.0 MIXION 35 - 105mm 13.3/4.5 Z000M MIXION MACRO MIXT DOX 1.0 MIXION 35 - 105mm 13.3/4.5 AIS Z00M MACRO EXC++ 1. MIXION 35 - 105mm 13.3/4.5 AIS Z00M MACRO EXC++ 1. MIXION 35 - 105mm 13.3/4.5 AIS Z00M MACRO EXC++ 1. MIXION 35 - 105mm 13.3/4.5 AIS Z00M MACRO EXC++ 1. MIXION 35 - 105mm 13.5/4.5 AIS Z00M MACRO EXC++ 1. MIXION 35 - 105mm 13.5/5 MIXION MIXION 105mm 13.5 SMIXED MIXION 105mm 13.5 MIXION 105mm 13.5 SMIXED MIXION 105mm 13.5 MIXION 105mm 1	NIKON 135mm f2.8 AIS SHORT TELEPHOTO B/IN HOOD MINT BOXED	£195.0
TAMBON 300mm 2.8 SP ID IF WITH TAM 1.4 EXTENDER EXCH+ 2.8 MIX MIX MIX MOMENT BURBOR LESS WITH LETRE SET MIXT SCASED. 2.2 MIXIN 9.3 - 70mm 13.24.5 700M HIXGOR MACRO ALS MIXT- 2.1 MIXON 35 - 105mm 13.24.5 AS 200M MACRO MIXT BOXED. 2.1 MIXON 35 - 105mm 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 105mm 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 105mm 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 105mm 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 35 - 135 13.24.5 AS 200M MACRO EXCH- 2.1 MIXON 15.5 AS 200M MACRO EXCH- 2.1 MIXON 15.5 AS 200M MACRO EXCH- 2.1 MIXON 15.2 MIXON 25 MIXON SOME SERVICE MIXT- 2.2 MIXON MODE MOTOR DRIVE FOR FINAGRAD/FEZ/FIA/FEZ EXCH- 2.5 MIXON PXI2 AUTO EXTENSION RING EXCH- 4.5 MIXON 15.2 MIXON EXCHAED SERVICE MIXIT 2.5 MIXON 15.2 MIXON EXCHAED SERVICE MIXIT 2.5 MIXON 15.2 MIXON EXCHAED SERVICE MIXIT 2.5 MIXON 15.3 MIX	NIKON 200mm f4 AIS MICRO NIKKOR EXC+++CASE	£295.0
NIKON SOOMER & MIRROR LEIS WITH FLITER SET MINT CASED. 2. KINKON 35 - TOMEN 33.445 ZOOM INKOR MARGR AUS MINT - EI NIKON 35 - 105mm 13.3445 XIZ ZOOM MARGR MINT SOVED. 1. KINKON 35 - 105mm 13.445 XIZ ZOOM MARGR WINT SOVED. 1. KINKON 35 - 105mm 13.445 XIZ ZOOM MARGR WINT SOVED. 1. KINKON 35 - 135 13.445 XIZ ZOOM MARGR WINT SOVED. 1. KINKON 43 - 85mm 13.44 ZOOM KINCON MINT SOVED. 1. KINKON 43 - 85mm 13.44 ZOOM KINCON MINT SOVED. 1. KINKON 43 - 85mm 13.45 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 - 150mm 13.54 ZOOM KINCON MINT SOVED. 1. KINKON 45 ZOOM KINCON MINT SOVED. 1. KINKON 45 ZOOM KINCON MINT SOVED. 1. KINKON 105 ZOOM KINCON MINT SOVED. 1. KINKON 105 ZOOM KINCON MINT SOVED. 1. KINKON 105 ZOOM KINCON MINT SOVED. 1. KINKON 105 ZOOM KINCON MINT SOVED. 1.	NIKON 200mm f4 NIKKOR Q MINT-CASED	£95.0
NIKON 57 - 70mm 13.74.5 ZOOON NIKKOR MAGRO AUS MINT— E1 NIKON 57 - 10mm 13.74.5 XI ZOON MAGRO MINT DOUGLE E1 NIKON 35 - 105mm 13.74.5 AUS ZOON MAGRO EXC++ E1 NIKON 35 - 105 KIA57.5 AUS ZOON MAGRO EXC++ E1 NIKON 35 - 105 KIA57.5 AUS ZOON MAGRO EXC++ E1 NIKON 35 - 105mm 13.5 AUS ZOON EXC++ E1 NIKON 70 - 210mm 14.55 AUS MIKON MINT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE RELEASE MINT E1 NIKON MINT SURVEY SIT DOUGLE CALE SIT DOUG	TAMRON 300mm f2.8 SP ID LF WITH TAM 1.4 EXTENDER EXC++	£495.0
MIKIN 35 - 108mm 18:34/4 a N.2 DOM MAGRO MINT BOXED	NIKON 500mm f8 MIRROR LENS WITH FILTER SET MINT CASED	£299.0
MIKIN 35 - 168 MIS 14.5 ZODM MAGRO EVC++ EINKIN 35 - 158 LSJ.6 AS EVCH- INKIN 35 - 158 LSJ.6 AS EVCH- EINKIN 158 LSJ.6 AS EVCH- EINKIN 158 LSJ.6 MIKKOR MINT-BOYED MIKON 158 EVCH- MIKON 158 LSJ.6 MIKKOR MINT-BOYED MIKON 158 LSJ.6 MIKKOR MINT- EVCH. MIKON 158 LSJ.6 MIKKOR MINT- EVCH. MIKON 158 LSJ.6 MIKT- MIKON 158 LSJ.6 MIKT- EVCH. MIKON 158 L	NIKON 35 - 70mm f3.3/4.5 ZOOM NIKKOR MACRO AIS MINT	£169.0
NIKON 5 - 138 TAS/45 AIS ZCC+- NIKON 70 - 210mm 13.5/12 DM EXCH+- 1.5 NIKON 70 - 210mm 13.5/12 DM EXCH+- 1.5 NIKON 70 - 210mm 13.5/12 DM EXCH+- 1.5 NIKON 75 - 150mm 13.5 SERIES Z ZOMI TELEPHOTO MINIT- 1.5 NIKON 1969 BELLOWS WITH DOUBLE CABLE RELEASE MINIT- 1.5 NIKON 1969 BELLOWS WITH DOUBLE CABLE RELEASE MINIT- 1.5 NIKON 1974 AIV TO EXCESSIONE FEIN MASK FOR FAS/FEE MINIT- 1.5 NIKON MOTE 2 MOTOR DRIVE FOR FINDAMFAD/FEZ/FM/FE EXC+++- 1.5 NIKON TO EXTENSION RING MINIT- 1.5 NIKON TO EXTENSION RING MINIT- 1.5 NIKON TO EXTENSION RING MINIT- 1.5 NIKON TO EXPENSIONE RING MINIT- 1.5 NIKON TO 200 CONVERTER MINIT- 1.5 NIKON TO 201 CONVERTER MINIT- 1.5 NIK	NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO MINT BOXED	£195.0
NIKON 43 - 86mm 15.3 AI ZOOM EXC++ NIKON 70 - 210mm 45.56 NIKORO MINT-BOXED NIKON 75 - 150mm 13.5 SERIES ZOOM TELEPHOTO MINT- NIKON 175 - 150mm 13.5 SERIES ZOOM TELEPHOTO MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON MF2-42 ZSO EXPOSIBLE FLIM BACK FOR F45/F4E MINT- NIKON TO EXPLICATION FAIR MINT- NIKON TO EXPLICATION FAIR MINT- NIKON TO 230 CONVERTER MINT- NIKON TO 230 CONVERTER MINT- NIKON TO 330 CONVERTER MINT- NIKON TO 340 CONVERTER MINT- NIKON TO 350 CONVERTER MINT- NIKON TO 350 CONVERTER MINT- NIKON TO 360 CONVERTER	NIKON 35 - 105mm f3.5/4.5 AIS ZOOM MACRO EXC++	£139.0
NIKON 70 - 210mm 14.5/5.8 HIKKOO MINT-50XED NIKON 75 - 150mm 14.5 SERBES ZOUNT ELEPHOTO MINT- NIKON 1980 BELLOWS WITH DOUBLE CABLE RELEASE MINT- NIKON MEYA 250 SECRETISHE FUR MASK FOR RENJFEE MINT- 27 NIKON MUT2 MOTOR ORNE FOR FILAGEMAPIE FEXTHEF EXC+++ SOUNCH SECRETISHE FUR MASK FOR RENJFEE MINT- 1.5 NIKON PKY3 AUTO EXTENSION RING MINT-50XED NIKON PKY3 AUTO EXTENSION RING MINT-50XED NIKON PKY3 AUTO EXTENSION RING MINT-50XED NIKON TO EXTENSION RING MINT- NIKON TO EXTENSION RING MINT- NIKON TO 200 CONVERTER MINT- NIKON TO 200 CONVERTER MINT- NIKON TO 201 CON	NIKUN 35 - 135 f3.5/4.5 AIS EXC+	£165.0
NIKON 75 - 190mm 13.5 SERIES ZOOM TELEPHOTO MINT	NIKUN 43 - 86MM T3.5 AI ZUUM EXC++	£69.0
NIKON PRO BELLOWS WITH DOUBLE CABLE RELEASE MINIT— NIKON MF-24 SCEPCISUSE FUR MASK KOR FISAFFER MINIT— PARKEN MODE AND FOR FISAFFER MINIT— NIKON TO 201 CONVERTER BICK-+ PARKON TO 201 CONVERTER FISAFFER FISAFFER MINIT—CASED PARKON SE BI FISAFFER FISAFFER FISAFFER MINIT—CASED Olympus Manual	NIKON 70 - 210MM 14.3/3.0 NIKKUK MINT-BUXEU	£00.U
NIKON INF-24 ZSO EXPOSIBLE FLIM BACK FOR FISHFIE MINT- NIKON INF-24 ZSO EXPOSIBLE FLIM BACK FOR FISHFIE MINT- NIKON INF-24 ZSO EXPENSION RINE MINT-BOXED NIKON PKYS AUTO EXTENSION RINE MINT-BOXED NIKON PKYS AUTO EXTENSION RINE MINT- NIKON TO TEA FLIEDON/RETER APP. NIKON TO TEA FLIEDON/RETER APP. NIKON TO ZSO CONVERTER MINT- NIKON TO SO CONVERTER MINT- SO CONVERTER MINT- SO CONVERTER MINT- NIKON TO SO CONVERTER MINT- SO CONVERTER MINT-	NIKON 73 - IDUMIM IS.3 SERIES E ZOUM TELEFRUTO MINT	£/3.U
NIKON MOTZ MOTOR DRIVE FOR FINAS/RMJ/FEZ/PM/FEXC+++ NIKON PK/S JUTC EXTENSION RING MUTT-80CED NIKON PK/S Z MUTO EXTENSION RING EXC++ NIKON PK/S Z MUTO EXTENSION RING EXC++ NIKON TO TAKE A TELECOMVERTER A JUTC THE STATE OF THE NIKON TO TAKE A TELECOMVERTER A JUTC THE STATE OF THE NIKON TO ZOO CONVERTER MINT NIKON TO ZOO CONVERTER MINT- NIKON TO ZOO CONVERTER B CC++ NIKON TO SOO CONVERTER B CC+- NIKON TO SOO CONVERTER B CC+- NIKON TO SOO CONVERTER B CC-+ NIKON TO SOO CONVERTER B CC-+	NIKON PDO DELLOWS WITH DOUBLE GABLE RELEASE MINT.	0.6613
NIKON PKIS AUTO EXTENSION RING MINT-BOXED NIKON PKIS AUTO EXTENSION RING EXCH- NIKON PKI AUTO EXTENSION RING MINT NIKON TO EAR TELECONVERTER A/F MINT NIKON TO EAR TELECONVERTER A/F MINT NIKON TO ZOO CONVERTER MINT- NIKON TO ZOO CONVERTER MINT- NIKON TO ZOO CONVERTER MINT- NIKON SB 16 FLASH FOR FAJFMIZ/FMIS/FE/FEZ MINT-CASED CIYMPOUS MANUAL Olympus Manual	NIKON MILI 24 230 EAR 030NE FIEM BACK FOR F43/14E MINT	£79 N
MIKON PKIZ AUTO EXTENSION RING EXC++ NIKON PKI 3 HUTO EXTENSION RING MINT NIKON TO 16A TELECONVERTER AVF MINT NIKON TO 200 CONVERTER MINT NIKON TO 200 CONVERTER MINT NIKON TO 201 CONVERTER DC++ NIKON TO 301 CONVERTER MINT NIKON TO 301 CONVERTER MINT NIKON SB 16 PASH PR 3 PINICPARIJEFFEZ MINT-CASED Olympus Manual	NIKON PK13 AUTO EXTENSION RING MINT-ROXED	£55.0
NIKON PKI1 AUTO EXTENSION BING MINT	NIKON PK12 AUTO EXTENSION RING FYC++	£49 N
NIKON TO 16A TELECONVERTER A/F MINT	NIKON PK11 AUTO EXTENSION RING MINT	£49.0
NIKON TO 200 CONVERTER MINT NIKON TO 201 CONVERTER BICK++ NIKON TO 301 CONVERTER BICK++ NIKON TO 301 CONVERTER MINT- NIKON SB 16 FLASH FOR FAYMACHAS/FE/FEZ MINT-CASED. EN NIKON SB 16 FLASH FOR FAYMACHAS/FE/FEZ MINT-CASED. Olympus Manual	NIKON TC 16A TELECONVERTER A/F MINT	£79.0
NIKON TO 201 CONVERTER BICC++	NIKON TC 200 CONVERTER MINT	£69.0
NIKON TC 301 CONVERTER MINT"	NIKON TC 201 CONVERTER EXC++	£89.0
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2 MINT-CASED	NIKON TC 301 CONVERTER MINT-	£145.0
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55-200mm F4.5-5.6 USM. Unused 288 55-200mm F4.5-5.6 USM II. E++ E59 60mm F2.8 EFS Macro E++ E23 65mm F2.8 MP-E Macro. Mint- E679 70-200mm F2.8 IS USM. E++ E839 70-200mm F4.1 IS USM. E++ E489 70-200mm F4.1 IS USM. E++ E449 70-200mm F4.5-6.6 DI USM. E++ E449 75-300mm F4.5-6.6 EFI II. AS Seen 249 75-300mm F4.5-6 USM. E++ E189	Marumi DRF-14C RingFlash	ST Body Only. E+ 2229 RTS2 Body + Motordrive E+ £199 RTS2 Body + Motordrive E+ £199 RTS2 Body Only. E+ £129 £149 RTS2 Body Only. E+ £129 £149 RTS4 Winder E+ £149 167MT Body Only E+ £59 £93 137MD Body Only E+ £39 137MD Body Only E+ £39 139 Body + Databack E+ £49 139 Body + Winder E+ £79	Digital Mirrorless Mint- £199 Fuji X10 Black Mint- £198 Fuji X100 Black + Leather Case	Olympus 14-42mm F3.5-5.6 M Zulko E0 £+ £79 Panasonic 14-45mm F3.5-5.6 ASPH G Vario	Sigma SD9 Body Only
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55-200mm F4.5-5.6 USM	Marumi DRF-14C RingFlash	\$\text{St Body Only}\$. \tag{E} = \text{C229}\$ \text{RTS Body + Winder}\$ \tag{E} = \text{E} = \text{E} \text{St Body}\$ + Winder \tag{E} = \text{E} = \text{E} = \text{E} \text{St Body}\$ + Winder \tag{E} = \text{E} = \text{E} = \text{E} \text{St Body}\$ + Winder \tag{E} = \text{E} = \text{E} = \text{E} \text{St Body}\$ + Winder \tag{E} = \text{E} = \text{E} = \text{E} \text{St Body}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E} = \text{St Body}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E} = \text{St Body}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E} = \text{St Body}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E} = \text{Body}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E} = \text{E} \text{249}\$ - \text{E249}\$ - \text{E250}\$ - \text{Dody Only}\$ \tag{E} = \text{E} = \text{E4 Bodom F 3-5.5 6 F}\$ \tag{E} = \text{New C339}\$ - \text{C00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E} \text{D00m F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E239}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E} + \text{E139}\$ - \text{D00mm F 3-5.6 AF}\$ \text{E} = \text{E239}\$ D	Digital Mirrorless Fuji X10 Black Mint- £199 Fuji X10 Black Mint- £199 Fuji X100 Hood £+ £+ £389 Fuji X100 Hood £+ £+ £389 Fuji X100 Silver £+ £549 Fuji X100 Silver £+ £549 Fuji X100 Silver £+ £+ £499 Fuji X-E Black Body Only £+ £+ £199 Fuji X-E Silver Body Only £+ £+ £199 Fuji X-F Silver Body Only £+ £+ £199 Fuji X-F Silver Body Only £+ £+ £199 Fuji X-F Silver Body Only £+ £+ £299 Fuji X-B Silver Body Only £+ £129 Olympus E-P3 Body Body Only £+ £129 Olympus E-P3 Black Body Only £+ £129 Olympus E-P5 Black Body Only £+ £19 Olympus E-P1 Black Body Only £+ £9	Olympus 14-42mm F3.5-5.6 N Zulko ED £+ £79 Panasonic 14-45mm F3.5-5.6 ASPH G Vario Panasonic 14-mm F2.5 Asph £+ / £+ £79 - £119 Panasonic 14mm F2.5 Asph £+ / £+ £119 Olympus 17mm F2.8 M.Zulko - Sliver £+ £99 Panasonic 20mm F1.7 G Pancake Mint. ₱25 Olympus 17mm F2.8 M.Zulko - Sliver £+ £99 Panasonic 20mm F1.7 G Pancake £+ £179 - £199 Volgtlander 25mm F0.95 Noklon £++ £489 Olympus 24-50mm F1.8 M.Zulko - Sliver £+ £489 Olympus 40-150mm F1.4 S. ED M.Zulko Mint. ₱249 SLR Magic 26mm F1.4 £+ £59 Olympus 40-150mm F4.5 6 D M.Zulko Mint. £149 Panasonic 45-200mm F4.5 6 D M.Zulko Mint. ₱249 Olympus 40-150mm F4.5 B C B M.Zulko Mint. £149 Panasonic 45-200mm F4.5 6 D M.Zulko Mint. £149 Panasonic 45-200mm F4.5 B C M.	Sigma SD9 Body Only
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700Si + VC700 GripE-	+ / E++ £79
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24-105mm F3.5-4.5 D	
28mm F2.8 AFE+	+ £/9 - £89
28-75mm F2.8 D	E++ £249
35-105mm F3.5-4.5 AF E+ / E+	+ £29 - £79
50mm F1.4 AF	E++ £175
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Tokina 28-70mm F2.6-2.8 ATX	(ProE+	£249
Tokina 35mm F2.8 Macro DX A	ATXE++	£249
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Zeiss 15mm F2.8 ZF.2	E++ £	1,789
Zeiss 18mm F3.5 ZF.2	E++	£789
Zeiss 21mm F2.8 ZF	E++	£799
Zeiss 85mm F1.4 ZF	New	£799
Zeiss 85mm F1.4 ZF.2	E++	£749
Sigma 1.4x Apo EX DG Convert	erMin	t- £99
TC-20 EIII AFS Converter	.E++ / Mint £259 -	£269
TC-20EII Converter	E++	£179
Metz 54MZ4 Flash	E	+£79
Metz 58AF1 Digital	E++	£129
Nissin Di622 Mkll Flash	E++ £59	- £69
Sigma EF430 Super Flash		
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SB21B Ringflash	E++ £99 -	£179
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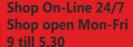
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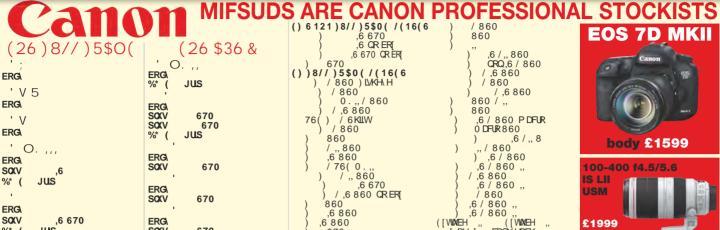
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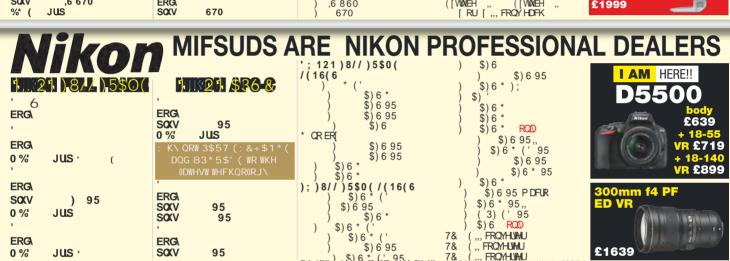
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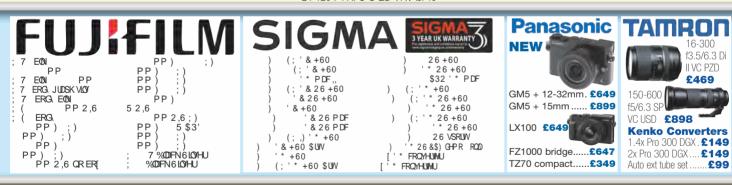
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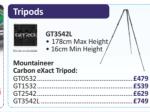
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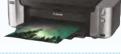


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Canon/Nikon	_	D-Lu: V-Lux C Ca See Leic a
85mm f1.4 n f2.8 n f2.8 n f2.8 n f2 n f2 n f2 n f2	f3,258 f2,249 f1,089 f1,449 f1,269 f979 f849 f1 449	8x20 8x20 10x2 8x20 10x2 8x20

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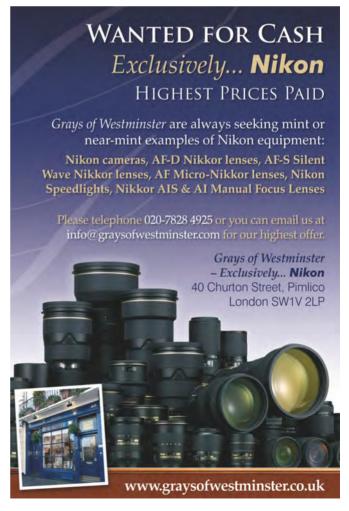
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38.1mm	40.5-58	62mm	52-77	
39mm	49-52	67mm	58-82	
40mm	49	72mm	86-105	
40.5mm	37-58	77mm	58-105	
43mm	37-72	82mm	72-105	
43.5mm	46-58	86mm	72-105	
46mm	37-62	93mm	82	
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ENLARGERS-From 35mm-10x8 £ASK EXACTA VX,VARIOUS+LENSES £ASK FLUID HEAD/OTHER TRIPODS COME TO SHOP	NIKON SB 29 MACROLITE £299 NIKON SB-R1C1 MACROKIT £475 NIKON SB-21 MACROLITE-F3 £275
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FUJI 645,MF/AF£195-£595 FUJI GW670/690,90mm£445-£995	NIKON DA30,DW30,DW31,MF28£NEG NORMAN 2/400B PORTA-FLASH£395-£625 OLYMPUS OM3/4TIVINUSED£295-£1125
FUJI GSW690,65mm/B0XED£595-£895 FUJI PANO-GX617+90/105mm£1475-£2250 617/ FNSES 90/105/180/300 £995-£1395	OLYMPUS E3/1/30/330/300 £ASK OLYMPUS 8mmFISHEYE DIGITAL £645 OLYMUS 9-18mm MICRO 4/3rd £375
617LENSES 90/105/180/300	OLYMPUS 11-22/7-14mmNEW£595/£1295 OLYMPUS 14-54mm£245-£325
FUJI GX680 LENSES-50-500mm£ASK	OLYMPUS 12-60/50f2M/18-180£ASK OLYMPUS 50-200f2.8-3.5ASNEW£725
GANDOLFI/(LOUIS)5x4-10x8£TALK HASSEL PME45/90/BXD-NEW?£275-£795 HASSEL PRISMS-PM45£75-£375	OLYMUS DIGITAL FLASHGUNS. £ASK OLYMPUS PEN FT,BI+42mm f1.4 £845 OLYMPUS PEN-F/T+20-2001 enses £ASK
HASSEL ACUTEMAT-GRID/SPLIT£195 HASSEL EXPAN 45mm/90mm/NEW?.£275-£495	OLYMUS PEN-F/T+20-200Lenses £ASK PENTAX 6x7/MU/67+75/90mm £495-£695 PENTAX 67 55-100/90-180 £ASK
HASSEL EXPAN CAPS/HOODS£25/£59 HASSEL 100mm CF///ASNEW£599-£1545	PENTAX 67 AUTO BELLOWS£NEG PENTAX 67 300/400/500mm£425-£1895
HASSEL 1001111 (17/5NEW 1999-1194) HASSEL 903/905SWC COMP 1975-24795 HASSEL 202FA COMP 11395-21895 HASSEL 205FCC COMP_ASNEW 12395-21895 HASSEL 205FCC PROTOTYPE 16750 HASSEL E12E16 MagNEW 145-2395 HASSEL E170 EARLY 1989-11995 HASSEL 6170 EARLY 1989-11995 HASSEL 6170 EARLY 1989-11995 HASSEL 6170 EARLY 1989-11995 HASSEL 6170 EARLY 1989-11995	PENTAX LX BODY/UNUSED£225-£875 PENTAX 31/43/77mm LIMITED£NEG PENTAX 35mm FISH 6x7/NEW?£475-£995
HASSEL 205FCC PROTOTYPE	PENTAX 645AF 33-55/35/45-85£NEG PENTAX 645AF 45/120/80-160£SASK
HASSEL 501 C/CM+80/ASNEW£995-£1795	PENTAX 15mm SMC-M/A
HASSEL 503CW,COMP/NEW?£1195-£2625 HASSEL H1,H2,Comp/ASNEW£1795-£2475 HASSEL H1+PHASE ONE P25£NEG	PENTAX FA 50mm/100mm MACR0£275-£395 PENTAX AF 85f1 4* asnew £875
HASSEL H LENSES 35-300mm£1195-£2495 HASSEL 180mm CF/F/asnew £395-£925	PENTAX 50-135f2.8/60-250 ED£699/£895 PENTAX 16-50f2.8/12-24mm£645/£595
HASSEL 150/250mm T*/ASNEWfrom£195 HASSEL 120mm CF/E/I/ASNEW£745-£1995 HASSEL 140-280mm£575-£895	PENTAX AF TAMRON 28-75f2.8
HASSEL 30/40mm CF-FLE/asnew£895-£1995 HASSEL 250mm FE/ASNEW£95-£745	PENTAX ED 20012-8/3001450M
HASSEL/METZ 4504 TTL FLASH£ASK HASSEL SCA 390 ADAPTER£145	QUANTUM Q-FLASH OUTFITS£ASK RICOH GR1/S/V/BXD,ASNEW£165-£345
KONICA HEXAR RF+50mm/UNUSED £725-£1195 LARGE FORMAT LENSES 35-600mm	ROSS 10x8 Mahogany+Brass Lenses£neg RODENSTOCK 55,75,90,115mm£695-£1375 RAYNOX 180deg PRO VERTER,new£545
LEICA UV/IR FILTERS,NEW?£ASK	ROLLEI-CORDS/FLEX,EARLY

3 2) (00, 2 I \$ 7
ROLLEIFLEX T,C,D,E,F£245-£1695
ROLLEI-SL35.GERMAN.BOXED.NEW?£NEG
ROLLEI SL66/E/SE.COMPLETE£799-£1995
ROLLEI 50,80,150mm HFT,SL66£ASK
ROLLEI SL66/6000 PENTAPRISM£175-£295
ROLLEI PQS50/180f2.8/55SHIFT£NEG
ROLLEI PQ 60mm,110f2,140-280£NEG
ROLLEI-35,35S,35SE/ASNEW£225-£495
ROLLELAFM 35 Supercompact
ROLLEI/LEICA 6x6/7 PROJECTORS from£275
SEKONIC L608/718/778METERS£275-£495
SIGMA 180f2.8 1:2 MACRO, NAF£475
SIGMA 70-200mm f2.8/CAF/NAF £295-£645
SIGMA 135-400, CAF/NAF, NEW?£275-£399
SIGMA 150-500 OS CAF/NAF£575-£625
SIGMA 170-500, CAF/NAF/SONY£295-£425
SIGMA 50-500mm, CAF/NAF/NEW?£625-£895
SIGMA EM-140MACROFLASH, CAF/NAF £275
SINAR-F/F2,P/P2,5x4-10x8LOTS,ASK
SIGMA 14mmf2.8 CAF/PENTAX-AF£475-£699
SIGMA 10-20 CAF/NAF/PAF/SNY£245-£375
SINAR NORMA 10x8+5x4,ASNEW£NEG
SONY ALPHA/MINOLTA AF LENSES LOTS,ASK
SONY NEX3,5/N BODIES?UNUSED£135-£245
SONY-E 16-50mm,POWERZOOM£199
SONY-E 18-55,16f2.8£125-£195
SPOTMETERS-PENTAX,MINOLTA,ZONE6 £ASK
SUPER_ANGULON/XL 58/65/75/90£ASK
TOKINA 11-16mmf2.8 CAF/NAF£329-£425
TAMRON 300mm f2.8 MF£495-£875 WISTA 5x4/10x8,CHERRY/ROSEWOOD£ASK
WESTON METERS£25-£99 WESTON EUROMASTER-11(NEWCELLS)£159
YASHICA DENTAL-11, CAMERA£325-£495
ZEISS SUP-IKONTA 534/16£325-£495
ZEISS BIOTAR 7.5cm f1.5(M42)£375-£095
ZEISS BIOTAR 7.5cm 11.5(M42)£rieg ZEISS 40/120mm PQ.ROLLEI SL6008£ASK
ZEISS 40/120/IIII/ PQ, NOLLE/ SLEUUS £ASK ZEISS 300mm f2.8APO CONTAX AE£POA
ZEISS 200/300f4 CONTAX/UNUSED£275-£495
ZEISS 21mm+FINDER-CONTAREX
ZEISS 35f2/25f2.8-CONTAREXea£995
ZUIKO 21mm/90mmf2.0M£745-£1095
ZUIKO 35mm SHIFT/ASNEW£375-£545
ZUIKO 350mm f2.8(OM)CASED£NEG
ZUIKO OM LENSES.HUGE STOCKS£ASK
5x4 DARK SLIDES,FIDELITY,LASTea£20
10x8.5x7.W/H-PLATE DDS£NEG
SONY-MINOLTA FANS—NEW LENSES LOW
LOW PRICES PLEASE ASK

LOW PRICES PLEASE ASK	
USED DIGITAL SLR CAMERAS AN	ID LENSES
CANON EOS 10D/20D/D60	£95-£10
CANON 300-400D+18-55	£145-£19
3G ED3-D30,D60,10D	£69 - £l
FUJI S1/S2/S3/S5PR0	£85-£4

OOLD DIGITAL OLD CAMENAS	AND LENGES
CANON EOS 10D/20D/D60	£95-£165
CANON 300-400D+18-55	
BG ED3-D30,D60,10D	
FUJI S1/S2/S3/S5PR0	
Kodak DCS Pro(C,N)/new?	£ASK
Kodak DCS Pro14N/512	£545-£745
Kodak DCS 420,520C,760	
LEICA DIGILUX-3 +14-50	£675-£795
Minolta RD175(Dynax Mount)	£offers
PANASONIC G1-G6/GF,GH	£75-£699
PANASONIC LENSES, NEW, USED.	£ASK
SAMSUNG GX20,14.6mp,NEW?	
SONY A330/350/550/700	£175-£395
SONY ALPHA LENSES	£LOTS,ASK
NIKON D70/70s/D100/D1-X	£95-£225
NIKON D2H/D2X/D2XS/BXD	£295-£995
NIKON D200/300/D300s	£199-£595
OLYMPUS DIGITAL BODIES	£LOTS ASK
OLYMPUS 4/3+M4/3rd LENSES.	
LEICA 14-50mm f2.8-4	£295-£375
PENTAX K10D/20D B0DY	£149-£245
BATTERIES, CHARGERS, ETC	ASK

HASSEL IMACON/PHASE 1 P25, HASSEL-H,22MP

FIXED LENS DIGITAL CAMERAS	
CANON POWERSHOT PRO-1/NEW?	£175-£2
CANON POWERSHOT G2-G12	£99-£2
CONTAX TVS DIGITAL, Bxd, asnew	£2
LEICA DIGILUX-1/2/3-body	£145-£4
LEICA D LUX 2/3/4/unused	£165-£3
Minolta Dimage Z2-Z7/boxed	£59-£
Nikon Coolpix ,various	£49-£2
PANASONIC LX1-5/ASNEW	£89-£2
RICOH GR DIGITAL 1-3	£125-£2
RICOH GX100/200+VF/NEW	£125-£2
Sigma DP1-DP2s/asnew	£165-£2
Sony DSC P/W/T**/asnew	£45-£2
Sony DSC F717/F828/UNUSED	£125-£3
Various 2-16MP cameras	
RAYNOY HIGH DEFINITION FROM	LI FNS

ARCA SWISS 5X4.		£145-£9
CAMBO 5x4,10x8.		£195-£9
GANDOLFI/GRAFLE	X/DEVERE	£A
HORSEMAN/MPP/F	PLAUBEL	£295-£9
LINHOF 5x4TECH/N	MONORAIL	£345-£24
SINAR 5x4,10x8		£345-£17
LARGE FORMAT LE	ENSES APLEN	TY .£PLEASE AS

15	DIGITAL CAMCORDERS
eg .	Canon XM/XL1-2+LENSES£345-£
75	PANASONIC AMATEUR+PROLOTS,P
15	SONY AMATEUR+PROLOTS,P
SK	Various amateur/pro camcorders

	BRONICA – LARGE STOCKS – P	LEASE
	PHONE/EMAIL US	
	CANON AF	
	EOS 1/N/HS/1NRS,EOS3	6 Od 45
	EOS 5,10/33/100,3-650	from COE
	EOS 1X. 1X7 APS/BXD NEW?	fromC10
	20mm/24mmf2.8USM/asnew	
	28mm f2.8/28f1.8/NEW	
	28mm f3.5 Nikkor-PC.CAF	
	50mm f1.8/f1.4USM/NEW	
	85f1.8/100f2/f2.8 Macro	
	SIGMA 300f4,400f5.6,500	
	20 - 35/24-85USM	
	24-135 TAMRON/UNUSED?	IIUIII £100
	28 – 105mm/MK11	
	28 – 135mm IS/NEW	
	70/75-300mm IS/NEW	
	Extender 2x,1.4x/11	
	SPEEDLITE 380-580EX11	£05_£325
	PB-E2,Cmnd Back E1/BPE1	£99-£139
	Macrolite ML3/MR-14EX	£95-£329
	Pola-filter 400f2.8/600f4	£225
	ACCESSORIES GALORE	. SPI FASE ASK
	CANON MF(CANON FD LENSE	S)
	CANON F1N WL Finder, unused	£195
	CANON Speedfinder-Old F1	£275
	CANON F1n(old)+Motor+250Mag.	£995
	F1,LAKE PLACID,used	£495
	BOOSTER FINDER, boxed, asnew	
	Canon EF/PELLIX/ASNEW	
	AE1/A1/FTB/T50-90	
	17f4/15,20f2.835T+S	from£195
	20-35mmL,24-35mmL,24f1.4	£ask
	24mm,28mm,35mm,50mm	
ı	28f2,35f2,85f1.8,55f1.2	£125-£495
	100mm/Moore 12Emm 200mm	

FUJI	MED	IUM	FOR	MAT
FUJI	GX61	7+1	05/9	Omm

FUJI GX 617 body/unused?	£995-£14
FUJI 90/300mm FINDER-617	ea£2
Fuii GX680 MK1-111	£695-£17
Fuji 680-III RFB+insert	£N
FÚJI GX/S LENSES.50-300mm	2
GX 680 Accessories	2
GA/GS645+45/75mm	£199-£3
GS/W690 6x9cm 65mm.90mm.	£445-£7
GS670/690-90mm MKI-III	

HASSELBLAD HASSEL H Lenses 28-300mm

HASSEL 1.4PC MUTAR/new?	£595-£99
HASSEL 110mm f2 FE	£699-£169
HASSEL 205 TCC comp	from£229
EXPAN LENSHOODS, GADGETBA	G£AS
PHASE 1 P25,22MP(V)/(H) ZEISS 2xMUTAR/NEW?	£NE
ZEISS 2xMUTAR/NEW?	£575-£99
500SWC/SWC-M Superwide	£1295-£249
2000FC/M/W+80mm-F+A12	from£99
500EL,M/553ELX Bodies	£175-£89
553ELD Digital body/asnew	£1275-£199
503CW.complete/NFW	£1525-£299
503CX/CXI+80CF+A12	£895-£167
500C/CM.complete Various	£575-£99
500C,500CM Bodies 30mm C/T/CF/CFI/ASNEW	£145-£37
30mm C/T/CF/CFi/ASNEW	£1675-£389
40mm Distagon, C/T/CF/FLE	£695-£224
50mm/150mmf2.8 F/FE	£575-£169
50mm Distagon C/T/F/CFI	£275-£149
60mm CT/CB/CFi/ASNEW	£545-£199
80mm f2.8 F/C/CT/CF-F	£225-£137
100mm Planar/T*/CF/CFi	£495-£199
110mm f2 F/FE/NEW?	£595-£147
120mm f5.6/chr/Bl 135mm Makro-PlanarCF	£425-£69
135mm Makro-PlanarCF	£as
150mm F4 C/T/CF/CFi/asnew	£225-£99
180mm Sonnar CE/CEE	£55-£117
250mm C/CT/CF/CFi 250mm F4 F/FE/NEW	£245-£99
250mm F4 F/FE/NEW	£475-£114
350mm f5.6 C/Ct	from£62
350mm f4 FE/NEW?	£2475-£399
500mm f8 Apo-Tessar	£as
140 - 280mm Varionon	£795-£177
Extender 1.4E/2XEPM5/PM45/PME45/PM51/NEW?.	£375-£69
PM5/PM45/PME45/PM51/NEW?.	£245-£99
Magnifier PM/E 90,51,NEW PM90/PME90/B0XED/UNUSED?	£14
PM90/PME90/B0XED/UNUSED?	£225-£79
NC2/HC-3/HC-3-70/Meterprism	£69-£27
A12,A16,A24/Latest/NEW?	£89-£59
A32 back/bxd.NEW?	£345-£59
A32 back/bxd.NEW? 12-on/Pola-80,70mm Backs	£4
Pola100.Pola+.PolaCombi	£89-£19
H1 Polaroid Back	£12
Tubes 8mm to 56E,	£49-£16
Rellows Semi/Auto	£195-£49
Pro-Lenshades, various Winder-F, Winder-CW	£as
Winder-F, Winder-CW	£195-£39
Cable release-Winder CW	£4
Filter 93 POLA/CR, NEW	£as
Filter 93 POLA/CR,NEW Polarising Filter S60/S70	£145-£22
Softar I,II,III S60,S70/new IR release unit 555ELD,NEW	£as
IR release unit 555ELD, NEW	£28
Step up ring.FLASHBRACKETS	£as
WELL-LISED BODIES LENSES	ETO CLEA
D-Flash-40,/asnew	£245-£32
D-Flash-40,/asnew HASSEL/METZ 4504 TTL FLASH	£22

45	Leica M2 Black Paint+Motor	£n
95	LEICA M3/M4 BLKPAINT, ORIG	£TA
SK	Leica M3,late dw,glass p/p	£a
95	LEICA M3,1stbatch	£n
75	LEICA M4 BODY/BXD-ASNEW	
25	LEICA M5 BODY/3L-ASNEW	£595-£12
SK	M6 TITANIUM, BOXED, UNUSED	£22
	LEICA M6/TTL/UNUSED	
	LEICA M7/MP/BXD.UNUSED	£1245-£24
	LEICA MDa.DATASTRIP/asnew	£NI
	KONICA HEXAR-RF+50f2/UNUSED.	£795-13
	90f2.8/90f2//135- APO-TELYT	£475-£19
75	Leitz 400+560mmf5.6/6.8	£A
٧Ē	Coll.50mm Summicron-M*blackpai	nt£offe
VE.	Leitz Mooly Motor.Black.superb	
ek	M4-P/M4-2/MD2/M2-R	£595-£16

M2/M3 body/SUPERLATIVE£595-£1945	
Leica CL bodies	
21mm f2.8/ASPH£995-£1895	
28mm f2.8 Elmarit£695-£1275	
35mm f2 Summicron/ASPH£975-£1695	
35mm f2/f2.8 M3£595-£1375	
50mm f2, collapsible BLACKPAINT£2895	
50mm f2 Summicron/Black£895-£1375	
50mm f2.8 Chr/bl/asnew£545-£895	
50mm f1.2 Canon+M Adapter£ASK	
LEICA-R LENSES,15mm-800mm£ASK	
Leitz Duo-24 Synchroniser£125	
135mm f2.8, f4, f4.5 choice£PHONE	
Finders 21, 28, 35, 50, 90, 135 Vidom£ask	
Winders-M4-2,M4P,M6,SF20/24£ask	
FOCOMAT 1c/11c/V35 Enlargers£NEG	
SLIPER COLORPI AN PRO GOmm NEW \$205	

MAMIYA 645-645AF	
645 PRO-TL COMP	£425-£645
MAMIYA 645-35mm Back	£145
645AF/AFD COMPLETE	£695-£1195
35mm AF	from£675
55mm/150mmAF,asnew	from£475
55-110mm/AF/New	£375-£1475
AF Extension Tubes	from£125
120 Backs/Polaroid back AF	
645 Super + 80 + back	from £225
645J/1000s+80mm	from£195
35mm C/N	
55mm,45mm,150mm,210mm	£125-£295
70mm C, leaf shutter	£125-£159
55mm,80mm,150mm leaf shutter.	
80mm f1.9/110mm C/N	
80mm f4 Macro+tube,asnew	
120mm f4 Macro 1:1	£895-£1145
150mm f2.8,A	
200mm f2.8 Apo,unused?	
300mm f2.8APO-A,Cased	
75-150mm/105-210mm c/n	
120 backs, Polaroid backs	
AE Prism/Right Angle finder	from£115

MAMIYAFLEX TWIN LENS – PLEASE PHONE/ FAX/EMAIL

PHONE/FAX/EMAIL	
NIKON AF	
F6/F6+GRIP/BXDunused?	£695-£169
F5/B0XED/unused	
F100 body/boxed/unused	
F3AF+80mm f2.8Af,asnew	£N
F801/x,F90/x/asnew	
F4/S/E/BXD UNUSED	
F50/55/60/65/70/75	£1
F601/501/F401/S/x	from £2
14mm/18mmf2.8 AFD	£725-£99
20mm/24mm f2.8AF/D	
28mm f2.8 AF/D	£105 - £19
105mm f2.8 Micro/VR	£345-£54
85mm f1.8 AF/AFD	
180mm f2.8 AF/D	£245-£49
200mm f3.5 IFED-F3-AF	£N
300mm f2.8 AF/D	£895 - £199
300mm f2.8 AF Tamron LD-IF	£79
300mm f4/AFS/asnew	£495-£84
400mm f2.8 AF/I/S	
500mm f4P(notAF)/asnew	£1750-249
17 - 35mm AFS	£825-£119
18 – 35mm AF	£299-£37
20 – 35mm f2.8AFD	£545-£69
24 – 85mm AFD	£215 - £27
24 - 120mm AFD/VR	£125-£24
28 – 70mm f2.8AFS	£575-£79
28 – 85mm AF/asnew	
35 – 70mm f2.8 AF/D	
35 – 135 AF	£22
80 – 200mm f2.8 AF/D	
80 – 200mm f2.8 AFS	
80-400mm Tokina ATX	£49
SB 20, 24, 25, 26, 28, 80DX	
Metz 34-54AF DIGITAL Flash	£a
MF15/19/21/22/25/26/28	£To Cle
Nikon Ringflashes	£a
MF-24 250-Exp,Action Finder-F4	N
MC30,MC20 Remotes/New	£29 -£7
Nikon filters, several	

SPECIALS	
AGFA SUPER ISOLETTE	£325-£4
BESELER TOPCON SUPER D out	tfit£a
BESSA 11,6x9cm	
BABY(SEMI)IKONTA	£225-£3!
COMMERCIAL EKTAR LENSES	£A
CONTAFLEX /SuperB /BC	£145-£3
CONTAREX +50mm	£295-£14
CONTAX IIA/111A	£225-£4
CONTAX 1 + 5cm/ EARLIEST?	
CONTAX 645 ACCESSORIES	£A
ENSIGN/SELFIX 645/ xpress	
66+LENSES	£A
GOSSEN METERS	£59-£3

1	ILUGA STEREU	Several-FINE
1	HORSEMAN 5x4 GEARED	£77
	HORIZON/T PANORAMA,	£199-£39
	KODAK CAROUSEL PROJECTORS	AS
	KODAK RETINA II/III c/C	from£17
	KOMAFLEX 127-SLR OUTFIT	£69
	KONICA SLR+LENSES	£AS
	KONICA HEXAR(m.i)occupied Japan	1£69
	KOWA 6x6+LENSES 55-250mm	£AS
	LEICINA /SPECIAL Super 8	£as
i	LEITZ FOCOMAT IIc+Ilford Hd	
	LEITZ ZEICHEN APPARAT	£19
	LINHOF 220 (120, 6x7 cm)	from£59
	LINHOF MASTER TECHNIKA	from£157
	LINHOF PRESS 70+80Planar	from£137
1	METZ 70 MZ5,BXD new	
	METZ Flash adapters, various	
	MINOLTA TC1 Classic new?	£79
	MINOX 35 AF NEW?	
	MINOX GT, GTE, ML	£95-£19
	MINOX TOURING DB, boxed	£49
	MPP MICROFLEX/BOXED	£345-£49
٠	MULTIBLITZ STUDIO flashkits	£245-£44
	NAGEL PUPILLE +5cm ELMAR	
	NIKON Rangefinder Lenses	£LOT
	NIKKOR 85mm f1.5/105f2.5 M39 .	
	NIKON Rangefinder S2.S3.S4.SP	£NE
	NIKON 200f2/3-400f2.8 AIS	from£87
	NIKON 200f2/3-400f2.8 AIS NIKON DW31 – F5	£34
	NIKON F-TN/F2/A/S, BL/CHR	£NE
	NIKON 65/135/150-450C0PAL	£NE
	NIKKOR 48-85 lens Nikkorex	
i	OLYMPUS 180mm f2.8	£395-£57
1	OLYMPUS OM LENSES £	HUGE STOCK
1	OLYMPUS 350mmf2.8,0M	from£369
	OLYMPUS 500mm f8	
	OLYMPUS 60/70mmPEN-FT	
	OLYMPUS PEN-D	
	OLYMPUS XA/SERVICED	
	OLYMPUS PEN-FT, black	from£39
	PANORAMA 35mm CAMERAS	£AS
	PENTACON 6/TL+Lenses	£AS
	PENTAX M42 SCREW LENSES £	HUGE STOCK
	PENTAX Spotmatic F, BI + 55mm	
	DENTAY 24mm f2 5 Corona rara	

TENTAN OPUBLIQUE I , DI T JUITITI	
PENTAX 24mm f3.5 Screw,rare	£29
PENTAX Sigma 14mm f2.8 AF	£57
PENTAY LY RODIES/ASNEW	CNE
PENTAX LX BODIES/ASNEW PENTAX SMC/A K LENSES £H	LICE STOCK
PENTAX 67 fit 45mm to300mm	
Projectors, converters, cases, bags. F	iasnguns
Enlargers	
PHOTON B. 800W redhead kit	
POLAROID 10x8 Processor	£AS
PERIFLEX GOLD* +50 f2.8	£29
REID 3+5cm TTH,SUPERB	CNE
RETINA I/1a	
RETINA REFLEX -4	
RETINA REFLEX -4	£190-£42
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'Etudes', 1955, by Baron



aron (Sterling Henry Nahum, 1906-1956) was one of the most renowned ballet photographers of all time. He was also noted for his portraiture of prominent figures in the arts, 'society', and various politicians and business leaders. His books *Baron at the Ballet* (1950), *Baron Encore* (1952) and *Baron's Ballet Finale* (1958) are invaluable reference books for students of dance.

As photographs, on the other hand, maybe half are superb, but the remainder are about as interesting to non-ballet enthusiasts as are pictures of caterpillars to non-entomologists. However, this is one of my favourites. It has an almost hallucinatory quality, as if it were a collage of ballet fantasies: the formality and repetition of the three figures centre left,

the poses of the two on the right, the barres, the tutus, the pointes. And because of the lighting, the ballerinas are reduced to anonymity, mere silhouettes, or represented by the metonymy of the tutus and the muscular, beautifully shaped legs.

At first I was uncertain about the figures on the left, but then I tried a trick I often find useful and covered them with my fingers. Suddenly, the picture became empty, sterile. Many amateur critics or camera-club judges might say, 'Pity about those distracting figures on the left. It would have been better without them.' It wouldn't. Try it and see. Yes, Baron could photograph only what was in front of him, but 'what was in front of him' might either succeed or fail. If it had failed, it would be no good to wail, 'But that was all I could

shoot!' If it was all you could shoot, and it didn't work, the answer is easy: don't show people pictures that don't work, no matter how hard they were to shoot.

Etudes is a ballet by Harald Lander of the Royal Danish Ballet, here performed by the Festival Ballet in London. Access to such things is rarely easy. You need friends or a reputation or both. Technically, sharpness is modest, the result of slow films, slow lenses and shallow depth of field. There may even be a touch of camera shake. And? Again, the sort of critic who is obsessed with technique might seize upon these irrelevant 'shortcomings'. In a way, the softness adds to the dreaminess of the image. Ballerinas are harder to photograph than they look, and too much realism can destroy the illusion.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Dennis Stock









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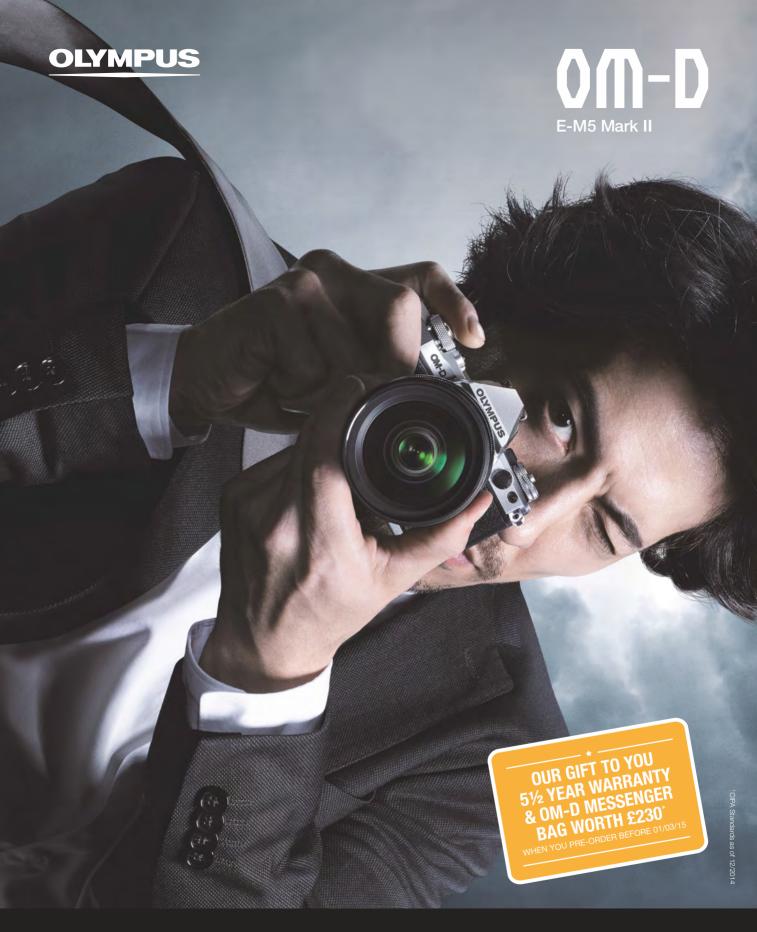
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